

V.G. #4 1936 M O V I E
CLASSIC

February

10c

Shirley
Temple

3920
If You
WERE JOAN
CRAWFORD—

Charles Shelton
FILM FASHIONS
BEAUTY *and* CHARM

Shirley Temple's Teacher Predicts Her Future

No need to ...
HIBERNATE
 this winter -



—when Greyhound offers warm and pleasant trips at such low cost

"Hibernate" is a word applied chiefly to bears—who retreat into caves or hollow trees when the first snow flies, and stay there until the spring thaw, when they come blinking out, in very bad humor. Many people used to be like that. Winter kept them cooped up at home—their cars locked in garages, or confined to city streets.

Greyhound has changed the whole picture. For who wants to be a prisoner of winter, when trips to any part of America can be warm, relaxed, pleasant—and cost very,

very little? Floods of Tropic-Aire heat keep the temperature right—cushioned chairs recline to the most restful angle—expert drivers competently guide each big, safe Greyhound coach.

Millions of Americans are finding winter a more friendly season, when it is broken by interesting trips . . . to visit friends, or to soak up the vital sunshine of Florida, Gulf Coast, and California. We invite you to prove the comfort of Greyhound winter trips for yourself.

WEBSTER SAYS —
 * **HIBERNATE:** to spend the winter in close quarters—in a state of inactivity

MAIL THIS COUPON FOR COLORFUL NEW BOOKLETS, INFORMATION ON WINTER VACATION TRIPS

Fill out and mail this coupon to nearest Greyhound information office (listed at right), for colorful pictorial folder, rates and information on winter trips to FLORIDA, GULF COAST, NEW ORLEANS ☐, CALIFORNIA ☐, GREAT SOUTHWEST ☐. (Please check which one). Or jot down city you wish to visit, on margin below.

Name _____

Address _____

FW-2



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AGAIN IN 1935 — GREYHOUND WINS NATIONAL SAFETY COUNCIL TROPHY

Each year, for four years, the National Safety Council has offered this beautiful bronze plaque for the intercity bus company with the best safety record. And each year, Greyhound has won this coveted award.

SEE ANITA LOUISE IN THE WARNER BROS. CLASSIC "MIDSUMMER NIGHT'S DREAM."

A Max Reinhardt production with Olivia de Havilland, James Cagney, Joe E. Brown, Dick Powell and twenty other stars.



"DUART WAVES
have the Natural Beauty
that Hollywood Stars
Demand"

says PERC WESTMORE famed hairstylist and cosmetician of Warner Bros. Studios

"No one," says Mr. Westmore, "is in a better position to judge the results of various permanent waving methods than a motion picture hairstylist.

"Of all permanents, we have found that Duart gives the hair the most lustrous—the most natural wave. It is wonderful to see how hair that has been Duart waved time after time, keeps all its soft silk-like texture and sparkling sheen.

"Here in Hollywood we have every beauty aid known to the profession. All except the finest are cast aside. For a motion picture star doesn't dare take chances with her beauty. And she wants to be doubly sure that we carefully guard her hair. A make-up can be corrected easily—a gown replaced quickly. But if the beauty of a star's hair is once marred by a poor permanent it causes months of grief. We feel a star's most important beauty feature is her hair.

"No doubt this is why the Duart method of permanent waving has for so long been the choice of the Hollywood stars."



DEMAND THIS SEALED PACKAGE
FOR A GENUINE DUART WAVE



YOU CAN HAVE A DUART WAVE

The same genuine Duart Wave, so popular among the Hollywood stars is given in more than 10,000 beauty shops. You will find one in your community. Duart waving pads come in individual SEALED packages. The seal is your guarantee of clean unused pads and a genuine Duart Wave. Look for the SEALED package.

Why not copy a screen star's hairstyle? The new 1936 Hollywood Coiffure Booklet will be sent you **FREE** with one ten-cent package of Duart's Hollywood Hair Rinse—not a dye—just adds sparkle and tint.

SEND 10c FOR HAIR RINSE AND FREE BOOKLET
DUART, 984 Folsom Street, San Francisco, Calif.
Enclosed find 10c; send me shade of rinse marked
and copy of your booklet, "Smart New Coiffures."

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| <input type="checkbox"/> Reddish Brown | <input type="checkbox"/> Black | | <input type="checkbox"/> Blonde |

Name.....

Address.....

City.....State.....

DUART WAVES ARE THE CHOICE OF THE HOLLYWOOD STARS

HUMANITY'S GREATEST LOVE STORY!



"A life for a life you love." So vowed this handsome idler! In that terror-haunted cell he asked himself what is the greatest sacrifice he could make for the woman he loved...

The producers of "Mutiny On The Bounty", "China Seas" and other big hits of this season are happy to bring you another million dollar thrill-drama! Metro-Goldwyn-Mayer has re-created for the screen, in breath-taking realism, one of the great romantic dramas of all time, penned by Charles Dickens whose "David Copperfield" was the most treasured picture of 1935. We now confidently predict that "A Tale of Two Cities" will be the best-loved romance of 1936!



RONALD COLMAN **A TALE OF TWO CITIES**

Cast of 6000 including Elizabeth Allan, Edna May Oliver, Blanche Yurka, Reginald Owen, Basil Rathbone, Walter Catlett, Donald Woods, Fritz Leiber, H. B. Warner, Mitchell Lewis, Billy Bevan, Lucille La Verne, Tully Marshall, E. E. Clive, Lawrence Grant, Henry B. Walthall, Claude Gillingwater, Tom Ricketts

A METRO-GOLDWYN-MAYER PICTURE • Produced by David O. Selznick • Directed by Jack Conway

JAN -3 1936

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JAMES E. REID

Editor

LAURENCE REID

Managing Editor

FEBRUARY, 1936

VOL. 9 No. 6

M O V I E CLASSIC

EDITED IN HOLLYWOOD AND NEW YORK

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Cover Portrait of Shirley Temple by Charles Sheldon



First, let us present Robert Taylor. Certainly, he is one of the first stars you want to see this month—as Irene Dunne's hero in *Magnificent Obsession*

W. H. FAWCETT
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MEMBER AUDIT BUREAU OF CIRCULATIONS

"Yesterday..
DULL, HEAVY, LIFELESS
Today-ALIVE"



**"My system cleared
of accumulated
poisons
the easy way"**

Why put up with jolting, harsh, "all-at-once" cathartics that may upset and shock your whole system! Take your laxative the 3-minute way—the modern, pleasant, *easy* way to clear your system of accumulated poisons. Just chew FEEN-A-MINT for three minutes before going to bed. It's those three minutes of chewing that make the difference between FEEN-A-MINT and other laxatives. You have no cramping pains—no nausea—no unpleasant after-effects. Its utterly tasteless medicinal content goes to work *gradually*. You wake up fresh as the dawn. In fact FEEN-A-MINT—the three-minute way—is the ideal family laxative—and it costs

only 15* cents and
25* cents for a big
family-size box.

*Slightly higher in Canada



**better
because
you
chew it**

They're the Topics!

New notes on personalities who are always good news!



Wide World

This is the hairdress you will see Norma Shearer wearing in *Romeo and Juliet*. A coiffure in a XVth Century painting by Fra Angelico inspired it

Nelson Eddy won't sing a note for recording until he has "warmed up" his larynx by warbling scales for a half-hour in his dressing-room.

● Actors are born, *not* made, insists Edmund Lowe. "If you have to learn how to act, don't try to be an actor," he warns. "I've seen hundreds of boys and girls fail after devoting years to studying dramatics. The simple fact is that acting cannot be learned."

In his next picture (untitled as yet), Harold Lloyd is going to appear without his famous glasses for the first time since he began wearing them. He will play a dual rôle—one character without the specs.

● Opera-lovers are agog over the likelihood that one of their great Metropolitan stars is going to play *Carmen* on the screen. It will be Gladys Swarthout, if Paramount goes ahead with its announced plan to film the opera . . . But—in all the excitement, they forget that several years ago, believe it or not, the same thing happened. That was when Samuel Goldwyn produced *Carmen*, with Geraldine Farrar, then the Met's top songstress, in the title rôle. It was silent, however . . . Gladys is singing *Carmen* on the Metropolitan stage now, and for the first time the costumes have been created by a movie designer—Paramount's Travis Banton.

That he has more than just clever feet, Fred Astaire proved by writing some of the songs in his new picture. Wonder if he can cook, too?

● Suppose you were a lonely telephone girl on a night switchboard job, and all of a sudden Bing Crosby sang a love-song to and for you alone . . . That's the thrill that jittered the heart of pretty Kay Rooney, who handles the plugs on the Paramount board. Bing had forgotten a phone number and called the studio to get it. Kay had to hunt through several files and Bing, appreciative, crooned "In the Middle of a Kiss" into her ear while she sought. She says she knows, now, how Dixie Lee feels sometimes . . .

Fittingly, the first actual memorial to the late beloved Will Rogers is the huge Will Rogers Memorial Stage built on the Twentieth Century-Fox lot, where Will made his pictures. And, fittingly, the first star to use the stage was Shirley Temple, who, he said, was his favorite actress.

● When you see the new Astaire-Rogers picture, *Follow the Fleet*, you'll see a newcomer named Harriet Hilliard. Watch her work—and realize that one reason why it's so good is because Ginger Rogers is one of the grandest persons in pictures. We don't think there is another star in Hollywood who would have done what Ginger did for Harriet. Although the latter's rôle is almost as big as her own, Ginger took the novice from Broadway under her tutelage and taught her all of the tricks of the studios. There is neither jealousy nor fear in Ginger's heart.

● The brunette rush is on in a beeg-away!! Jean Harlow started it by going dark for *Riffraff*. Carole Lombard darkened hers several shades, as did Margot Grahame. Clara Bow has turned her once-red, then-blond curls to *black*! The Hollywood beauty shoppes are doing a rushing business, darkening the same honeys who once went there to be lightened. And the craze almost ruined a sequence in *The Great Ziegfeld* because four of six blondes, called back for retakes, had darkened their hair in the interim!

Tap-dancing Eleanore Whitney—you'll see the youngster in Millions in the Air—can dance for five hours straight without resting!

● Whether or not marriage affects a star's audience-appeal still seems to be a moot question. For example, M-G-M feels that Franchot Tone's marriage to Joan Crawford will enhance his appeal, and so the studio is giving him bigger and better rôles. But at the same time, Hollywood understands, they wouldn't like their newcomer, Robert Taylor, to marry his heart-throb, Irene Hervey, because they are afraid marriage might hurt his skyrocketing career . . . Sally Eilers, for one, thinks that a star's off-screen life doesn't make any difference with today's fans. "I don't think the fact that I divorced Hoot Gibson, married Harry Joe Brown and have a son named 'Pouchy' makes thirty cents' worth of box-office difference," she insists.

[Continued on page 8]

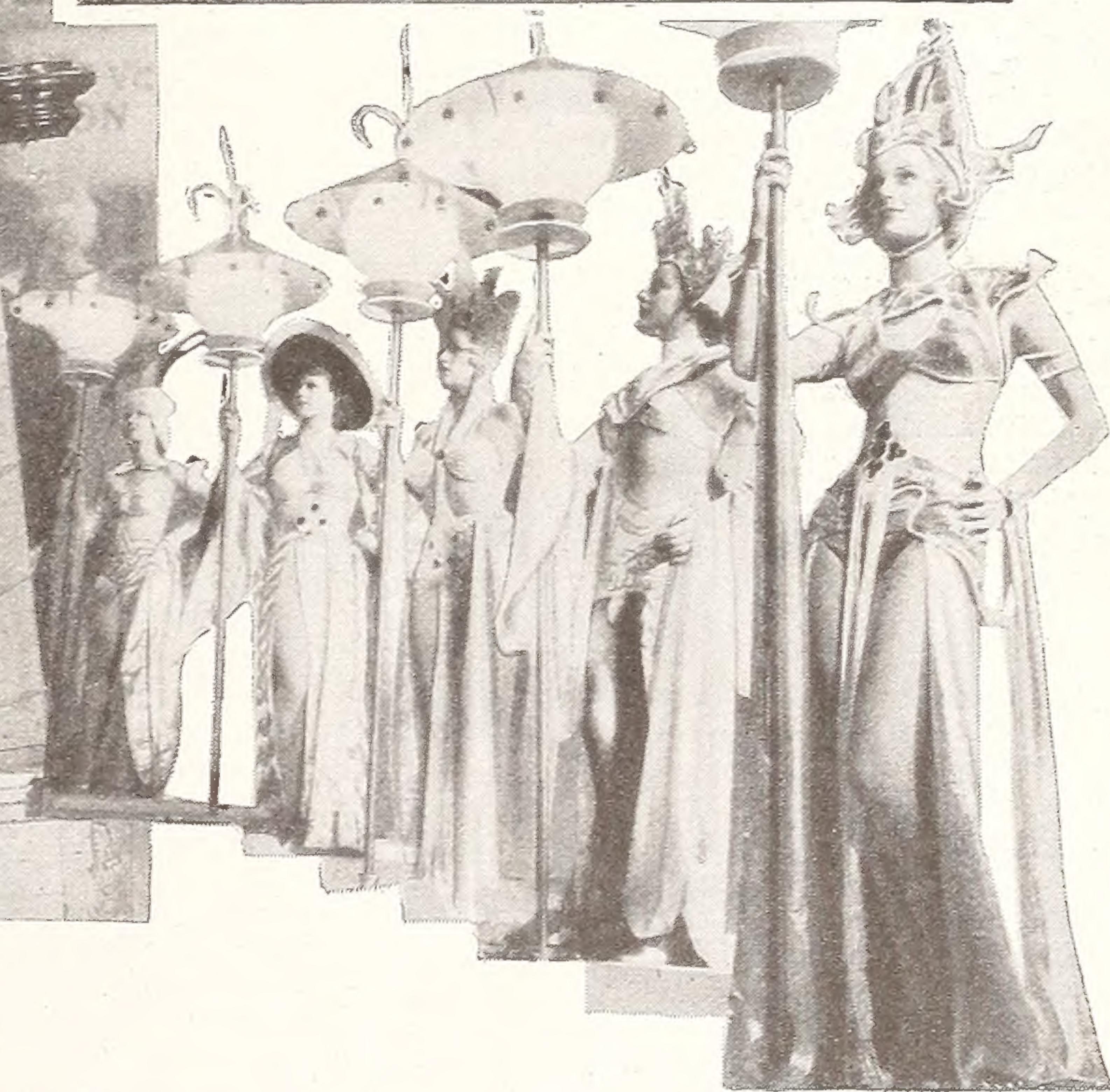
"ANYTHING GOES"

They're the Tops . . . Bing Crosby and Ethel Merman, star of the Broadway stage hit "Anything Goes," sing the famous Cole Porter tunes, "You're the Tops," "I Get a Kick Out of You," and a bunch of other new ones.

It's the top! It's a Crosby honey!
It's the top! It's a Ruggles funny!
It's the grandest show the screen could ever boast!
It had Broadway cheering — Its tunes we're
hearing from coast to coast! —
It's the top! It's got Merman singing!
It's the top! What applause it's bringing!
It's a perfect smash, a hit, a crash — don't stop —
You'll be shoutin' when you see it —
IT'S THE TOP.

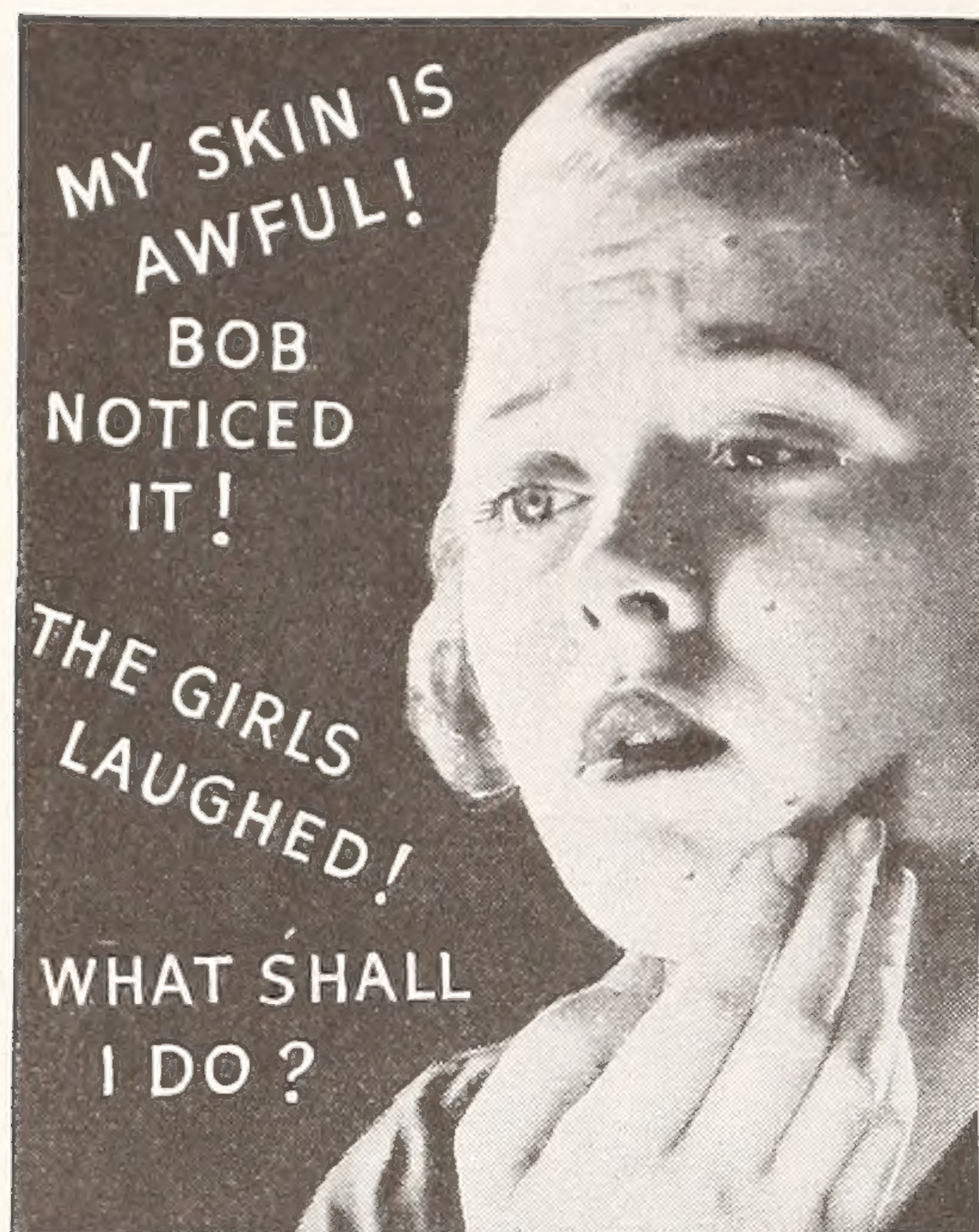


This Is Not a Cigarette Ad . . . but a shot of Bing Crosby and Charlie Ruggles, thinking over their misdeeds in the ship's jail.



Only a Sample . . . of the kind of chorines Dance Director Leroy Prinz has collected and trained for the chorus in "Anything Goes".

A PARAMOUNT PICTURE...DIRECTED BY LEWIS MILESTONE



HER PIMPLY* SKIN SCARED MEN AWAY until she learned about a famous "Wonder Cream"

FINE FEATURES—beautiful clothes—an appealing personality—and still a poor complexion destroys a woman's charm.

That's why thousands of women today are successfully turning to a famous medicated skin cream as an aid to healing and refining the skin. First prescribed by doctors for the relief of burns, eczema and similar skin troubles, now over 12,000,000 jars of Noxzema Medicated Skin Cream are used yearly.

How to use

If your skin is marred by Large Pores or Blackheads—by Pimples* or any other Skin Irritation from external causes, then by all means make this simple test and see if your skin doesn't show a big improvement in ten days.

Apply Noxzema at night after removing make-up. Wash off in the morning with warm water. Then apply cold water or ice. Follow this with a light application of Noxzema as a protective foundation for powder.

Do this for ten days, note the difference—feel how much softer, finer your skin is—how much clearer. Noxzema is astringent, helps reduce pores to exquisite fineness. Its gentle medication soothes most skin irritations and helps Nature heal these disfiguring skin flaws.

SPECIAL TRIAL OFFER—Get a jar of Noxzema at any drug or department store. If your dealer can't supply you, send 15¢ for a generous 25¢ jar to the Noxzema Chemical Company, Dept. 62, Baltimore, Md.



Wonderful for CHAPPED HANDS

There is nothing like Noxzema for red, rough, badly irritated Chapped Hands. Noxzema is not a lotion or a perfumed cream—it's a medicated cream that brings quicker relief, that softens and whitens hands overnight. Test it yourself. Apply Noxzema on one hand tonight. Note the difference between the hands in the morning.

Noxzema

They're the Topics!

[Continued from page 6]

In addition to everything else, Paul (Louis Pasteur) Muni is a billiards expert.

● In *Stars Over Broadway*, maybe you thought you saw Radiostar Jane Froman kiss Radiostar James Melton. But she didn't. When they shot that scene, she told the director that in the four years she has been married to Don Ross, also of radio, she has never kissed any other man, and she wouldn't begin now. So they shot the scene from an angle that made it necessary only for Jane to lay her head on Melton's shoulder.

In Universal's *The Invisible Ray*, ol' bad-die Karloff achieves a new horror-thrill by burning up right before your eyes, when the invisible ray whereby he manages to destroy others turns on himself.

● When you laugh at Jack La Rue's knuckle-cracking in *Strike Me Pink*, the new Eddie Cantor comedy, remember that your laugh nearly cost Jack his finger. For a gag, Jack was to crack his knuckle and yank his hand away just before somebody slammed an auto door on it. But the prop man slammed the door too soon and crushed Jack's finger, and for a while they feared that they would have to amputate it. Jack fainted.

Simone Simon, the pert and warmish French importation who recently joined Twentieth Century-Fox's forces, has a new stunt for getting "into the mood" during a picture. Unlike old-timers who need certain sentimental music played by a private three-piece orchestra, Simone just brings seventeen perfume bottles on the set with her. Each of the scents, she says, helps to put her in a certain mood. You will see her for the first time in *A Message to Garcia*.

● During Lawrence Tibbett's recent stay in Hollywood, he rented a house on Alpine Drive in Beverly Hills. His immediate neighbors were Grace Moore, Gladys Swarthout and Nelson Eddy. Just around the corner lived Jeanette MacDonald. And, believe it or not, neighbors protested to the authorities that the vocalizing of the array of songbirds, all operatic soloists, annoyed them!

After months of dickering, Mae West finally yielded to a manufacturing firm in Pennsylvania and signed for them to make Mae West dolls, paying Mae some royalty, believe us. The first day they started production on the dolls, the factory burned to the ground. Write your own comment.

● The *Trail of the Lonesome Pine* company was on location at Big Bear Lake, two hundred miles from Hollywood. Sylvia Sidney was in urgent need of a few things, so a messenger was dispatched to Hollywood in a fast studio car to do some shopping. These were the items on Sylvia's list: 1 bottle of cologne; 6 Ray Noble orchestra recordings (the latest), 2 packages of a certain cracker (health) and 1 electric heating pad (to warm her feet at night). With his back aching, but his chin up, the messenger made the round trip in a little better than eight hours.

When Janet Gaynor, fully recovered from her recent injuries, recently moved her

make-up kit to the M-G-M Studios, it was the first time she had ever gone away from her home lot (Twentieth Century-Fox) on loan. Janet will be starred in *Small Town Girl*—with Robert Taylor opposite her.



Frances Dee has better news! She and hubby Joel McCrea are celebrating the arrival of a second son. They aren't thinking—and never have thought—of parting. That "regretful" item in December MC was regrettable. It was based on a last-minute news dispatch sent out over the country by a well-known news syndicate—but it was not true, as we learned too late. Scallions to the Reno reporter who started the story and orchids to Frances and Joel for laughing it off!

● Loretta Young, who was forced to take a vacation from picture work because of illness, is now able to take short walks, and is looking even more lovely than before. She will soon be back in films... Charles Bickford, critically injured when attacked by an enraged lion during the filming of *East of Java*, is now almost completely recovered....

The long delay in selecting the actor to play Romeo opposite Norma Shearer in her forthcoming picture, *Romeo and Juliet*, has led the wisecrackers to refer to the role as "The Case of the Lucky Legs." Meaning that several fine prospects have been revealed in the scores of tests made, but many a top star has lacked the all-important asset of good shapely legs.

[Continued on page 10]

No Wonder Franchot Tone *calls* BETTE DAVIS

"DANGEROUS"

**LOOK WHAT SHE SAYS,
IN HER LATEST PICTURE.
ABOUT LIFE, LOVE, MEN!**



"I'm not lady enough to lie! Loving me is like shaking hands with the devil—the worst kind of luck. But you'll find I'm the woman you'll always come back to!"



"I've never had any pity for men like you. You with your fat little soul and smug face! Why I've lived more in a day than you'll ever dare live."



"It's going to be your life or mine! If you're killed, I'll be free... If I'm killed, it won't matter any longer... and if we both die—good riddance."

In their first film together!

THE PICTURE

OF THE MONTH

YESSIR, "Dangerous" is the label Franchot tags on the screen's famous blonde temptress. And that's the title Warner Bros. have selected for their first picture together! If you thought Bette gave men a piece of her mind in "Of Human Bondage", "Bordertown", and "Front Page Woman", wait 'til you hear her cut loose as "the woman men always come back to", in "*Dangerous*".

The way she talks about them—particularly about Mr. Tone—is going to be the talk of movie-fan gatherings. Maybe you'll say she's right when you see what men did to her life. But you'll *certainly* agree that this story of a woman whose love was a jinx to men, is the surprise package of the New Year. Besides Bette and Franchot, Margaret Lindsay, Alison Skipworth, John Eldredge, and Dick Foran are smartly spotted in a big cast directed by Alfred E. Green. There's no use telling you you *must* see "Dangerous" Because you may not be able to get through the crowds to the box-office when the news of this daring drama gets around town!



EYE DEAS

by Jane Heath



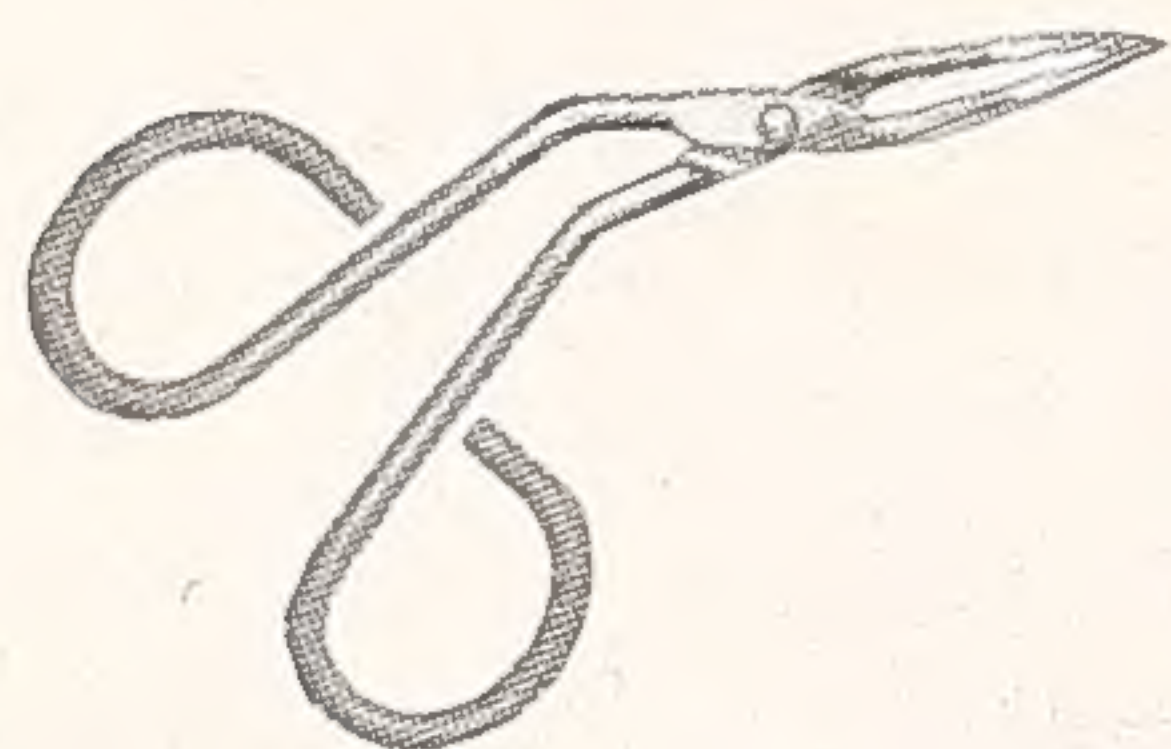
Is THERE some one for whose benefit you'd like to look especially lovely, evenings, in your lamp-lit living-room? Then this simple experiment may give you a brand-new idea on how to do it:

Just arrange your lamplight—make up your face as usual (omitting all eye make-up to start with). Then take your KURLASH and curl the lashes of one eye. Touch them with LASHTINT. And shade the same eyelid with a little SHADETTE. Now—inspect your face closely in a hand mirror, as the light falls across it. One side will seem softer, clearer, more subtly colored. Because the eye you have beautified looks larger, brighter, with longer, darker lashes. That's eye beauty! You'll never neglect it—or KURLASH—the little gadget that curls lashes without heat, cosmetics, or practice. (\$1 at good stores.)



LASHTINT, the liquid mascara, may be applied while the lashes are being curled. Touch the little glass rod to them as they are held in the rubber bows of KURLASH. LASHTINT will darken the tips delicately and it doesn't crack, stiffen, wash or weep off—in black, brown, or blue, \$1.

Another clever trick is to rub KURLENE on the lashes before you curl them, so they'll be silken and full of dancing rainbows. KURLENE is a scientific formula for eyelash luxuriance. 50c and \$1.



• Have you tried TWISSORS—the new tweezers with scissor handles—marvelously efficient—25c.

Write JANE HEATH for advice about eye beauty. Give your coloring for personal beauty plan. Address Dept. SB-2

Kurlash

The Kurlash Company, Rochester, N. Y. The Kurlash Company of Canada, at Toronto, 5.

They're the Topics!

[Continued from page 8]

What a cinch to give a party in Hollywood! Dick Powell called some of his friends recently to invite them to his house, but informed them in advance that he was not planning any entertainment. The result was that James Cagney arrived with a cornet that he played with gusto, Lew Ayres teased a guitar, Joan Blondell and Ginger Rogers put on a sister dance act, Harry Ruby (the songwriter) played the piano, and Nelson Eddy, Regis Toomey and Phil Regan did the vocal end of the evening much justice.

• Lila Lee and Patsy Ruth Miller are partners in a swank new Hollywood shop . . . Jimmy Cagney's new hobby is taking glider lessons at Santa Ana . . . Al Jolson and Ruby Keeler have moved to a farm at Encino . . . Ruth Chatterton is really taking her aviation seriously. She just purchased a \$25,000 plane . . .

New York fashion designers recently made up a list of America's best-dressed women. The only screen player in the first ten is a newcomer—Mary Taylor, society girl, niece of Countess di Frasso, and heroine of the new Hecht-MacArthur picture, Soak the Rich. But Joan Crawford and Gladys Swarthout, of the film colony, received honorable mention—"for their off-screen wardrobes." The laugh of that is that Joan is adapting her screen clothes for private wear. And so is Gladys.



A streamlined 1936 model chorus girl is Anya Taranda. She heads the list of Goldwyn Girls in *Strike Me Pink*

Showgirls—1936!



This little girl is well cut out to play one of the chorines in *Anything Goes*, Bing Crosby's new (and biggest) picture



Three little girls who are on their toes for what looks like a big musical year are these in *King of Burlesque*

Eddie Cantor gives you the time of *your* lives in this roaring comedy of a timid tailor who became a titan among men . . . He'll strike you pink with gleeful excitement as this great production winds up in the wildest climax ever brought to the screen.

EDDIE CANTOR

IN

Strike Me Pink

with **ETHEL MERMAN • PARKYAKARKUS • SALLY EILERS**
and the **GORGEOUS GOLDWYN GIRLS** Music and Lyrics by Harold Arlen and Lew Brown... Dance
Ensembles by Robert Alton... Directed by Norman Taurog
... Adapted from Clarence Budington Kelland's Saturday Evening Post Serial, "Dreamland"... Released thru United Artists



Right, Margot Grahame—who has changed from blonde to redhead—has her make-up charted by Max Factor in his new \$500,000 Make-Up Studio. Above: Maureen O'Sullivan, a model for "light brunettes"



Top, Joan Crawford—an outstanding example of the "brown-ette" type. Directly above, Carole Lombard, whose make-up is charted for "blonde"

Chart Your Beauty!

Thus counsels Max Factor—world-famous beauty adviser to stars of every color-type

BY MARIE CANEL

THE FILM CAPITAL of the World is unquestionably the Beauty and Make-Up Capital of the World today as well. It is impossible to be in Hollywood for twenty-four hours without becoming more make-up conscious than you ever have been before. And that is easy to understand, for it is so apparent that you, too, can accomplish what most of the stars have accomplished in achieving beauty—if you will give the time and the study to it that they do!

Every one of us has been enchanted by the magic beauty of some screen star. Perhaps we have even tried to analyze the attractiveness of that particular star—the loveliness that seems to demand: "Stop . . . Look . . . and Admire!" We have experimented to see if we could not adapt for our own use some of the make-up secrets that the screen stars possess.

In Hollywood, there is one man who stands supreme for his work in beautifying the screen stars. In fact, his name is synonymous with beauty and make-up: Max Factor! For twenty-six years, he has been identified with every important development in make-up for the movies' beautiful women—both on the screen and off.

Just observing his new half-million-dollar Make-Up Studio in Hollywood is a thrill in itself. What a monument to beauty! Outside, it is modernistic with a Grecian influence. Inside, it is neo-classic—suggesting an ancient Grecian temple. And the Maestro of this "make-up home" of the stars—what is he like? Instead of being blasé, seeing screen celebrities for so many years, Max Factor is just the opposite—unassuming, understanding, and very, very kindly. He is a charming person—rather short, with gray-white hair, a bit of the Dafoe type.

I asked him what advice he would give any girl who wants to emphasize her beauty to acquire that "individual-looking-something" that the screen stars possess.

☉ "EVERY type may be fascinating, individual-looking—once every girl knows her type and how to emphasize its beauty to the best advantage," he answered. "You should have your make-up charted so that your shades of powder, rouge, lipstick and other make-up essentials harmonize perfectly with your own individual colorings. That is the great essential in using make-

up to give beauty the stamp of individuality—or to make a plain face beautiful.

"One blonde should never use make-up colors that another blonde could use . . . unless she is the exact color type of the other blonde. There are many variations in colorings of blondes, brunettes, redheads, and the in-between type, which I call 'brownette.' And each variation calls for different color harmony in make-up shades. There are as many as eighteen variations for some types.

"Carole Lombard is an excellent example of the blonde type," this expert pointed out. "With her blonde hair, creamy skin and blue eyes, the make-up I prescribe calls for rachel powder, blondeen rouge and vermilion lipstick. Her eye make-up colors, powder base and make-up blender would be in keeping with this color harmony in make-up. Also, in applying make-up, personality should be taken into consideration—and this make-up emphasizes perfectly the glamor and smartness associated with the name of Miss Lombard.

"Each type has its own particular make-up problems. When a girl sits down at her dressing-table, she should think of her-

[Continued on page 73]

Her Greatest Role . . as tender as "Little Women" . . as irrepressibly gay as "Little Minister" . . as glamorous as "Morning Glory" . . as dramatic as "Christopher Strong"

HEPBURN



You will thrill to every unforgettable moment of this different, charming love story of a woman who almost waited too long . . . before she dared admit that she was a woman!

•
An RKO-Radio Picture directed by GEORGE CUKOR, who gave you "Little Women" and "David Copperfield"

in **"SYLVIA SCARLETT"**

with **CARY GRANT**
BRIAN AHERNE
EDMUND GWENN

A Pandro S. Berman Production



"Reduced
37
POUNDS
with
DILEX-REDUSOLS"
writes
Mrs. H. H. Langley

NOTE: MRS. LANGLEY USED THE SAFE DILEX-REDUSOL METHOD OVER A PERIOD OF 10 WEEKS.

Now **YOU**, too,
can take off pounds
of ugly fat this safe,
easy, quick, way!

NO DIETING . . . NO
SELF DENIAL . . .
NO STRENUOUS
EXERCISES!

**You May Eat What
You Wish and As
Much As You Want!**

Sounds too good to be
true? Yet it *is* true.
Dilex-Redusols increase
your metabolism; that is,
they turn food into energy
instead of fat. You will
be amazed at your in-
creased vitality!

REDUCE
12 Pounds
.. in five Weeks
.... or no Cost

YOU
can have the
slender figure
of Youth.

We make this guarantee because hundreds of tests
have proven that consistent use of Dilex-Redusols
will reduce your weight to *what it should be!*
They will not reduce you below normal! The
length of time required depends upon the number
of pounds you need to lose.

There Is No Need to Change Your Present Mode of Living

At last you can reduce safely and quickly without deny-
ing yourself the good things of life. You do not need to
diet or go through tiresome exercises—simply take these
carefully prepared capsules and watch the pounds disappear!
Dilex-Redusols are effective because they remove the
cause of obesity.

Both Men and Women Report Amazing Reductions

Reduced 50 Pounds

"I want you to tell every
woman about my reducing 50
pounds."
Mrs. E. D.

Lost 35 Pounds

"I have changed my weight
from 169 to 134 pounds."
Mrs. H. I.

Lost 40 Pounds

"I have lost 40 pounds in 13
weeks."
Mrs. H. C. R.

Reduced 36 Pounds

"Am losing around 15 pounds
a month with Redusols."
Miss L. H.

The DILEX-REDUSOL Way Is the Safe Way!

Do not accept any substitute for safe Dilex-Redusols . . .
the absolutely harmless capsules that reduce your weight
by increasing metabolism. Dilex-Redusols contain
no thyroid extract or other harmful ingredients. They
are absolutely safe when taken as directed.
Beware of any product that makes extravagant claims for
more rapid reductions . . . responsible physicians will tell
you that it is harmful for anyone to reduce more than 15
pounds a month.

DON'T WAIT...MAIL COUPON NOW

DILEX INSTITUTE,
9 East 40th St., Dept. 282-A, New York City
☐ Enclosed find \$3.00, please forward postpaid one box
of Dilex-Redusol Capsules.
☐ Send Dilex-Redusol Capsules, C.O.D. I will pay
postman \$3.00 (plus 23 cents postage.)
If I do not lose at least 12 lbs. after taking the first
box of Dilex-Redusols as directed, you will refund my \$3.

Name
Write Mr., Mrs. or Miss

Address

City State

Height..... Weight..... Age.....

Orders from Foreign Countries Cash in Advance.

New Shopping

Finds!

1. We really aren't lazy, but we do like
housework helpers that can do three
things at once—like a certain polish that
removes all dirt, polishes any wood finish,
and rubs easily to soft dry luster, all in
one action.

2. Want to do away with belts? There
is a dainty new pantie that will insure
perfect comfort and peace of mind. It is
scientifically designed and smartly cut. \$1.

3. How to "dress up" salads, vegetables,
desserts? Use a clever gadget that elim-
inates slow, tiresome hand-cutting and is
effective for grating, shredding or slicing.
\$2.25.

4. No more stray hairpins! There is a
new and handy little suede case contain-
ing twelve coiffure pins (the hard-to-
detect kind) that can easily be tucked in
the corner of the smallest purse. 5c.

5. Pots and pans burned black? Pff . . .
that's a small matter with a magic new
kitchen aid. You dip it in water, then
rub the pan with it, rinse away the dirt,
and have a shining utensil again! 25c.

6. If you have broken any dishes or
kitchen utensils, a certain household ce-
ment will mend it in a minute. It is
waterproof, permanent, easy, to use. 25c.

7. We have found paper towels that are
less expensive than cloth dish towels,
more practical and much easier to use—
for all the sticky, greasy tasks of the
kitchen. And they eliminate laundry ex-
pense. Two big rolls for 25c and 150
towels in each roll.

8. Do away with untidy closets and
cluttered floors—with an ingenious set of
closet gadgets that offer perfect rests for
hats, handbags, hosiery and shoes. You
can buy the items separately, or in a box
containing two hat rests, three handbag
holders, one hosiery holder and one shoe
rack section for \$1.95.

9. We know of a window shade that
won't crack, is washable, and costs only
45c. It looks like silk, yet you can use
soap and water on it as though it were
glass. Size 36 x 6, complete with roller.

10. Found—one ink that will leave no
spots, if spilled on anything washable. It
dries faster than other inks, and contains
a secret ingredient that actually dissolves
sediment left in your pen by other inks.
15c.

11. So you like caramel pudding? And
hate to make it? Discover a can that you
can put in water, boil, chill, open and
have a delicious dessert—for 25c.

12. Reduce quickly and comfortably—
with a girdle that has ventilation to avoid
chafing . . . a massaging action that takes



16. In *Frisco Waterfront*, Helen
Twelvetees wears this chic en-
semble, created by Lettie Lee,
Hollywood stylist who also
designs popular-priced frocks

the place of exercise . . . and a brassiere
that is figure-flattering. And a money-
back guarantee!

13. Stop that fingernail breakage prob-
lem! A well-known rejuvenating oil
eliminates the problem of broken, brittle,
split, peeling nails or ragged cuticles. 75c.

14. Lashes as long as Garbo's! Hers
are naturally long, but you can have
luxurious lashes—that look natural and
can be put on in a few seconds' time. 35c.

15. There is a cleaning product that will
instantly remove heavy gas greases, cook-
ing grease, smudge smoke and all soil
and discoloration from painted walls,
woodwork, tile, brick. No water, rinsing
or drying. No scrubbing or scouring.
Just wipe the surface as you do in dust-
ing. 75c to \$3.50 a can.

If you would like the names of any
this month's New Shopping Finds,
just write to the Shopping Scouts,
MOVIE CLASSIC, 1501 Broadway,
New York City. Enclose a stamped,
addressed envelope for reply—which
will be free and prompt.

YOU'LL NEVER BE THE SAME AGAIN!

"Something" will happen to you when you see this enduring picture
— just as it did to the countless millions of people who read
the strange love story from which it was filmed . . . For
it fathoms that precious thing called "a woman's
soul", holds it up as a blazing emblem to all
humanity — for the admiration of men,
for the inspiration of women!



IRENE DUNNE • ROBERT TAYLOR ^{IN} MAGNIFICENT OBSESSION

A JOHN M. STAHL PRODUCTION

Far greater than his famous "Back Street", than his memorable
"Only Yesterday", or his immortal "Imitation of Life" . . . With

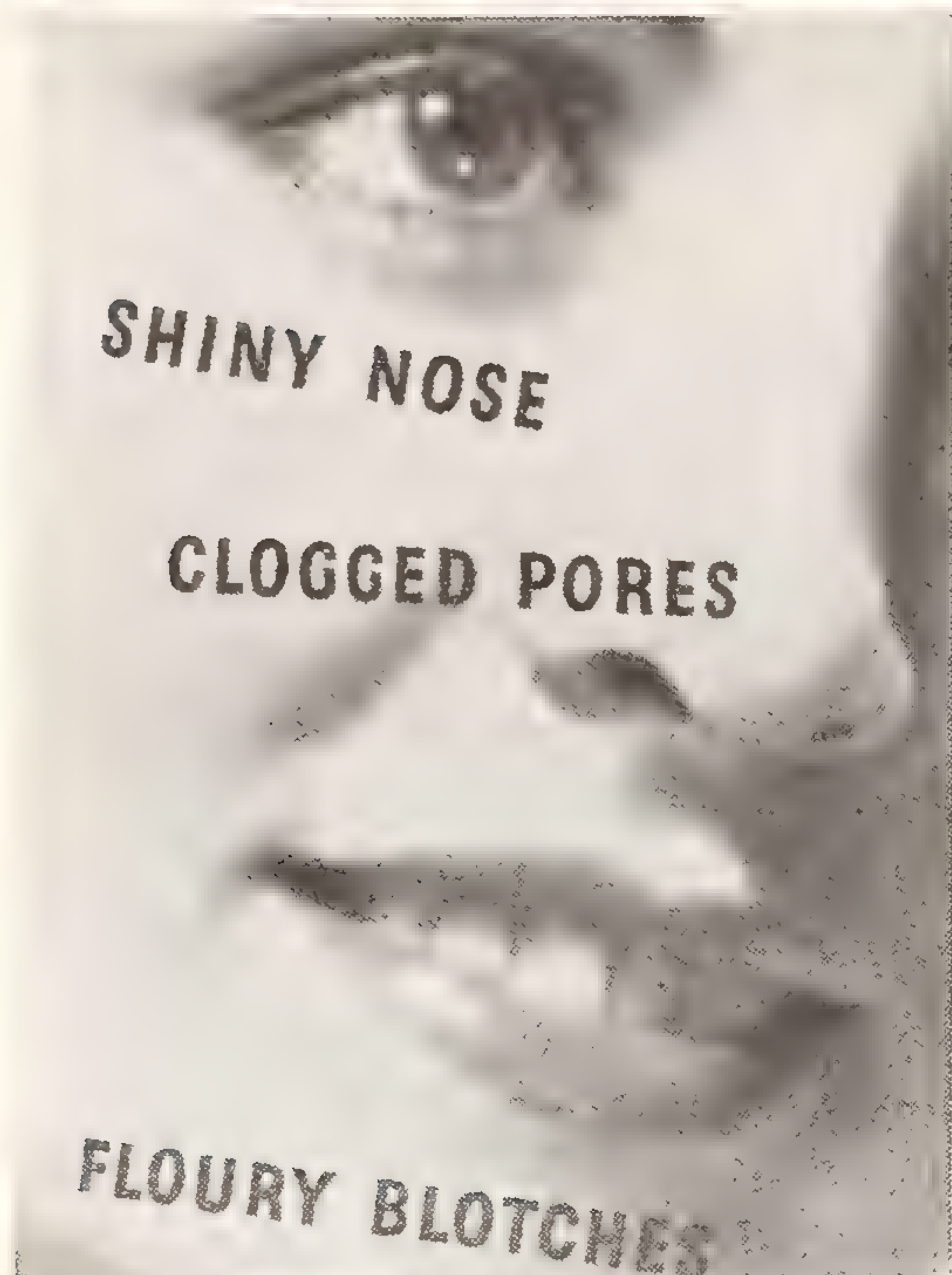
CHARLES BUTTERWORTH • BETTY FURNESS

Arthur Treacher • Ralph Morgan • Henry Armetta • Sara Haden

From the phenomenal best-selling novel by Lloyd C. Douglas

A Universal Picture presented by Carl Laemmle

WHAT HAPPENS WHEN FACE POWDER FORMS A *Paste on skin*



Combat all 3 with a moisture-proof powder!

BE sure your face powder is moisture-proof. If you want to make your skin clear, transparent, lovely . . . and have it last that way for hours. Paste on skin is the ugly reason for many bad complexions. The result of face-powder mixing with the natural moisture of your skin.

Luxor is the moisture-proof face powder. It won't form a paste on your skin. Don't take our word. Put a spoonful of Luxor in a glass and pour water on it! Notice what happens. It does not mix with the water. It rises to the top soft, dry, smooth as velvet.

There's similar moisture on even the driest skin. But Luxor won't mix with it, any more than with water in the glass.

More than 6,000,000 women use Luxor because it is moisture-proof. It comes in a range of smart new shades, scientifically blended in our vast laboratories to flatter brunettes, blondes, and in-betweeners with gorgeous natural effect. Insist on Luxor by name at any cosmetic counter, and get

FREE! 2 drams of
\$3 perfume

a sophisticated, smart French scent, La Richesse, selling regularly at \$3 an ounce. An enchanting gift to win new friends for Luxor. Powder and perfume together for the price of Luxor Powder alone.

55c
moisture-proof
FACE POWDER
Luxor

Coupon brings 4-piece make-up kit!

LUXOR, LTD., 1335 W. 31st St., Chicago, Ill.

Please send me your 4-piece make-up kit including generous amount of Luxor Moisture-Proof Powder, Luxor Rouge, Luxor Special Formula Cream and Luxor Hand Cream. Here is 10c to help cover mailing. (Offer not good in Canada).

Check, POWDER: Rose Rachel ☐ Rachel ☐ Flesh ☐
ROUGE: Radiant ☐ Medium ☐ Sunglow ☐
Pastel ☐ Vivid ☐ Roseblush ☐

Name.....

Address.....

City.....



Eleanor
Powell pats
on powder
with a *clean*
powder puff

by
*Alison
Alden*

This Way to Beauty!

You can't be lovely without a lovely skin—and this is how to have it!

IF YOU want to achieve beauty as the stars do, you must first have a lovely skin to be the foundation of clever make-up, and to tell the world of health, youth, and freshness.

Stop first to realize that you, yourself, are causing any skin troubles that you may have, and then remedy them. You may cleanse your face thoroughly at night, but how many times a day do you take a powder puff (and is it always as clean as it should be?) and apply more powder without first cleansing your face? Naturally, pores become clogged, ultimately causing blackheads, pimples, large pores. A star never puts on new make-up over the old. A large jar of cleansing cream is indispensable to her—just as it should be to you. But for a daily routine for a normal skin:

1. At night apply a cleansing or all-purpose cream, covering the entire face and neck. The main thing is to get your face exquisitely clean, free from all dirt, grime and stale make-up. Remove the cleansing cream with a clean cloth or paper tissues.

2. Now wash the face and neck thoroughly with a thick creamy lather and lukewarm water. Rinse with lukewarm water, and dry thoroughly.

3. Moisten a piece of cotton with water, dip in your favorite skin tonic, and pat briskly on the face and neck. Pat dry. This will stimu-

late the circulation, close the pores, and refine the entire texture of the skin.

4. Apply a tissue cream that will keep your skin supple, and keep away lines. Pat gently on the area just beneath the eyes and on the eyelids and on the neck.

5. In the morning, wash your face and neck with a good bland soap (I'll be glad to give you the name of one) or with a cleansing or all-purpose cream. Dry carefully. Apply a little skin tonic or freshener, and then your make-up.

START off with the right powder base or foundation, blended carefully into the skin. Pat your powder on gently, working down from the temples, forehead, nose, cheeks, chin and throat—so that if you have even a faint suggestion of down on your skin, it will become invisible. Remember to use a darker shade on the bad features, a lighter one on the best ones.

Apply your rouge with great care so that it becomes a part of you . . . not an extra color dab. Start at the high point of the cheek, following the natural curve of the cheekbone toward the nose. With the fingers blend the rouge into the full part of the cheek. At the edges, soften the color with the fingers, so that it blends with your own complexion coloring.

Dry the lips before applying lip-
[Continued on page 71]

QUICKLY CORRECT THESE 4 FIGURE FAULTS

Perfolastic not only CONFINES . . it REMOVES ugly bulges!



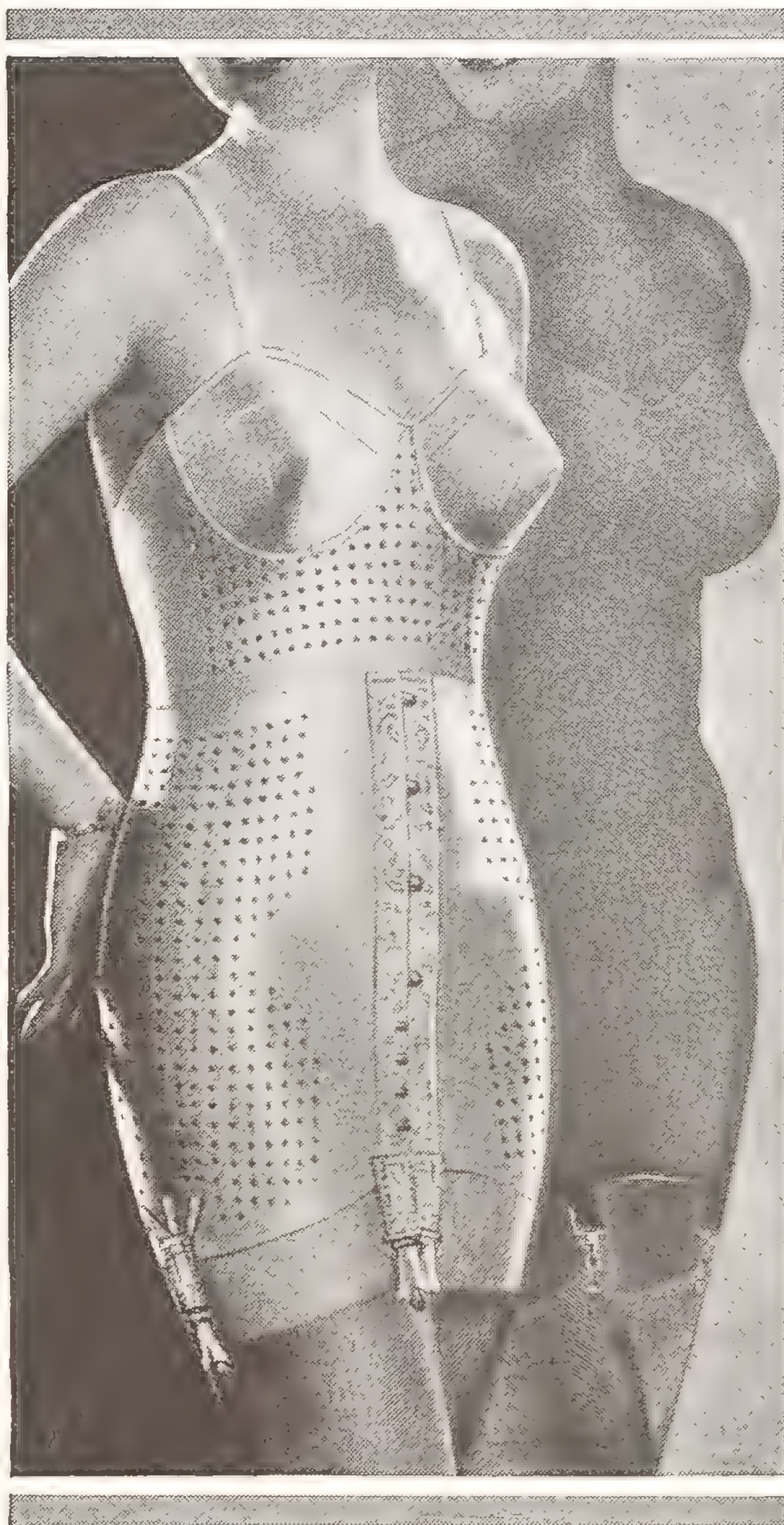
Reduce Too Fleshy Hips and Thighs

■ Nothing ruins the graceful lines of an expensive gown more than billowing hips . . . they are quickly brought back to beauty with the gentle massage-like action of the Perfolastic Girdle.



The Bulge "Derriere" Reduces Quickly

■ It is so easy to overcome the after effects of too healthy appetites . . . simply don a Perfolastic Girdle and watch the curves smooth out at the spots where Fashion says reduce.



Abdominal Fat Is Most Common of All

■ Prominent "tum-mies" are almost universally due to relaxed muscles and resulting fat. Perfolastic will correct the appearance at once and then surely and safely reduce it, without dieting.



Diaphragm Rolls Quickly Disappear

■ Until the development of the new Perfolastic Brassiere the woman whose figure was marred by unsightly "rib-rolls" had to reduce by expensive massage. Now the massage-like action does it.

Reduce your waist and hips 3 inches in 10 days . . . or no cost!

Thousands of women today owe their slim, youthful figures to the sure, safe way of reduction—Perfolastic! Past results prove that we are justified in guaranteeing you a reduction of 3 inches in 10 days or there will be no cost. We do not want you to risk one penny—simply try it for 10 days at our expense. You will be thrilled . . as are all Perfolastic wearers.

APPEAR SMALLER AT ONCE!

■ Look at yourself before you put on your Perfolastic Girdle and Brassiere—and afterwards! The difference is amazing. Bulges are smoothed out and you appear inches smaller at once. You are so comfortable you cannot realize that every minute you wear these Perfolastic garments you are actually reducing . . and at just the spots where surplus fat has accumulated—nowhere else!

NO DIET . . . DRUGS . . . OR EXERCISES!

■ You do not have to risk your health or change your comfortable mode of living. No strenuous exercises to wear you out . . . no dangerous drugs to take . . . and no

diet to reduce face and neck to wrinkled flabbiness. You do nothing whatever except watch the inches disappear!

■ No longer will surplus fat sap your energy and steal your pep and ambition! You will not only be gracefully slender, but you will feel more like doing things and going places!

MASSAGE-LIKE ACTION ACTUALLY REMOVES SUPERFLUOUS FAT!

And how is it done? Simply by the massage-like action of this wonderful "live" material. Every move you make puts your Perfolastic to work taking off unwanted inches. The perforations and soft, silky lining make these Perfolastic garments delightful to wear.

"REDUCED MY HIPS 9 INCHES" WRITES MISS HEALY!

■ "Massages like magic", says Miss Carroll; "From 43 to 34½ inches", writes enthusiastic Miss Brian; Mrs. Noble says she "lost almost 20 pounds with Perfolastic", etc., etc. Test Perfolastic yourself at our expense and prove it will do as much for you!

DON'T WAIT! SEND TODAY FOR 10-DAY FREE TRIAL OFFER AND SAMPLE OF PERFORATED RUBBER!

See for yourself the wonderful quality of the material! Read the astonishing experiences of prominent women who have reduced many inches in a few weeks! You risk nothing . . . we want you to make this test yourself at our expense. Mail the coupon now!



PERFOLASTIC, Inc.

Dept 72, 41 E. 42nd ST., NEW YORK, N. Y.

Please send me FREE BOOKLET describing and illustrating the new Perfolastic Girdle and Uplift Brassiere, also sample of perforated rubber and particulars of your

10 DAY FREE TRIAL OFFER!

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Address _____

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Use Coupon or Send Name and Address on Penny Postcard

Shirley Temple and Jack Holt in *The Littlest Rebel*

Ronald Colman in *A Tale of Two Cities*

High on the horizon looms a new star—Errol Flynn in *Captain Blood*

Speaking of Movies . . .

★ ★ ★ ★
Captain Blood will be compared with *Mutiny on the Bounty*. While the Laugh-ton-Gable-Tone picture is based on dramatic fact, and *Captain Blood* is dramatic fiction, the theme of each is a British rebellion against man's inhumanity to man, with the surging sea for a background. *Blood* is a doctor imprisoned in an early penal colony, who leads an escape, seizes a ship, turns pirate and becomes the terror of the seas—until England needs his unmasked help. It has beauty and brutality, romance and horror, thrills and chills. And on the horizon is a new star—Errol Flynn, who plays *Captain Blood*. Little less outstanding, from an emotion-stirring viewpoint, is Olivia de Havilland, as the one girl for whom the terror of the seas would risk his much-wanted head. (Warners)

A Tale of Two Cities is more than that. It is a tale of all humanity. Yes, an epic—a picture impossible to forget. Powerful and poignant, it unmask the human race, and reveals mankind at its worst and at its best—with the terror of the French Revolution as the obligato of its theme. Charles Dickens, of *David Copperfield* fame, supplied the original story—and men who had thrilled to that story have filmed it with every bit of beauty, terror and tragedy intact. Ronald Colman, in perhaps the greatest performance of his career, is

magnificent as *Sidney Carton*, the wastrel and weakling who makes a lover's supreme sacrifice. Superb in supporting rôles are Elizabeth Allan, who cannot return his love; Blanche Yurka as *Madame Le Farge*, woman of a vast hate who gets a vast revenge; Donald Woods, as the prisoner whose place *Carton* takes—and others, literally too numerous to mention (M-G-M)

The Littlest Rebel is almost one hundred per cent Shirley Temple. And she has never been better than she is in this picture of the Civil War as a small Southerner might have seen it. Child of John Boles and Karen Morley, she sees her mother die, sees her father captured by the hated Yankees, wins the heart of his captor (Jack Holt) to such an extent that he aids their escape, and, when they are recaptured, prevents a double-tragedy. Despite the emotions she is called upon to register, she is, every moment, a child—a very talented child, judged by her dancing with Bill Robinson, a slave on the old plantation, suh. (Twentieth Century-Fox)

So Red the Rose will be a surprise for those who have read Stark Young's beautiful story of the Old South. The movies have taken his title, his characters, and liberties with his story. They have added more plot—and the result is constantly absorbing, even if it may be a bit theatrical

MOVIE CLASSIC'S reviewers, for your guidance, rate the new pictures as follows:

- ★ ★ ★ ★ Exceptional
- ★ ★ ★ Excellent
- ★ ★ Passing fair
- ★ Why bother?

for the realists' tastes in tracing what happens to every one of a large family of "conscientious objectors" during the Civil War. Completely convincing are Margaret Sullavan, as hot-tempered *Valette Bedford*, Walter Connolly as her philosophical father, and Randolph Scott as her cousin, the most determined objector of them all. They make it what it is—something new, romantic and affecting in Civil War stories. (Paramount.)

I Dream Too Much suffers from the same complaint that every other opera-star picture, except *One Night of Love*, has suffered—a weak story. But the singing, the gamin personality and the acting of Lily Pons outweigh that trite weakness. The little French girl from the Metropolitan

[Continued on page 20]



Lovely TO LOOK AT... *thrilling* TO HOLD



THESE days, women are entitled to a larger bottle of nail polish, because they use so much more of it. That is the reason for PLAT-NUM'S generous, over-sized bottle . . . more than others give you for the money. Try a bottle.

FREE



this booklet

Send 4c in stamps and we will send to you this interesting, informative, stiff cover booklet on the beautifying of your arms, hands and fingers.

THERE'S no denying the fact that lovely hands hold romance in their grasp . . . hands say things that words cannot express.

Next in importance to graceful, supple hands is the choice of the nail polish that adorns them. PLAT-NUM nail polish has solved this problem for millions of fascinating women everywhere. PLAT-NUM is a better blend of polish—applies more smoothly, sets more lustrously, lasts longer—and will not chip, crack, peel, fade or streak.

Whether you prefer a creme or a transparent polish, you may choose from twelve different true-tone shades, any one of which will blend perfectly with gown, complexion and your make-up. Try PLAT-NUM without delay. On sale at 5 and 10 cent stores everywhere. It's soft, shimmering, satin-like finish completes the perfection of careful grooming—the lovely complement to a lovely hand.

PLAT-NUM
Nail Polish

PLATNUM LABORATORIES 80 FIFTH AVE. NEW YORK

**IF YOU ARE
SKINNY
WEAK, PALE
RUNDOWN!**

**Get
Strength-
Building
IODINE
into Blood
and Glands!**

**Thousands of Weak,
Nervous, Skinny
Folks Have Found
This New Way to
Add 5 Lbs. in 1
Week or No Cost!**

If you are weak, skinny and rundown—if you go around always tired, nervous, irritable, easily upset, the chances are your blood is thin, pale and watery and lacks the nourishment needed to build up your strength, endurance and the solid pounds of new flesh you need to feel right. Science has at last got right down to the real trouble with these conditions and explains a new, quick way to correct them.

Food and medicines can't help you much. The average person usually eats enough of the right kind of food to sustain the body. The real trouble is assimilation, the body's process of converting digested food into firm flesh, pep and energy. Tiny hidden glands control this body building process—glands which require a regular ration of NATURAL IODINE (not the ordinary toxic chemical iodine, but the iodine that is found in tiny quantities in spinach, lettuce, etc.). The simplest and quickest way to get this precious needed substance is Kelpamalt, the astonishing new mineral concentrate from the sea. Kelpamalt is 1300 times richer in iodine than oysters, hitherto considered the best source. With Kelpamalt's iodine, you quickly normalize your weight and strength building glands, promote assimilation, enrich the blood and build up a source of enduring strength. Kelpamalt, too, contains twelve other precious, vitally needed body minerals without which good digestion is impossible.

Try Kelpamalt for a single week. Notice how much better you feel, how well you sleep, how your appetite improves, color comes back into your cheeks. And if it doesn't add 5 lbs. of good solid flesh the first week, the trial is free. 100 jumbo size Kelpamalt tablets—four to five times the size of ordinary tablets—cost but a few cents a day to use. Get Kelpamalt today. Kelpamalt costs but little at all good drug stores. If your dealer has not yet received his supply, send \$1.00 for special introductory size bottle of 65 tablets to the address below.

Kelpamalt Tablets

SPECIAL FREE OFFER

Write today for fascinating instructive 50-page book on How to Add Weight Quickly. Mineral Contents of Food and their effects on the human body. New facts about NATURAL IODINE. Standard weight and measurement charts. Daily menus for weight building. Absolutely free. No obligation. Kelpamalt Co., Dept. 653 27-33 West 20th St., New York City.

Speaking of Movies

[Continued from page 18]

Opera scores a very decided personal triumph in her first picture . . . in which she runs away from a stuffy uncle, meets composer Henry Fonda, marries him at the height of their hilarity, and then becomes more famous than he is, after Osgood Perkins discovers that she has a voice—which almost wrecks her little love idyll. Though the songs are misarranged, with the operatic numbers preceding the lighter ones and thus leaving no vocal fireworks for the finish, her singing is something to hear twice. Fonda, likable in a weak rôle, has the most amusing scene in the amusing picture—when he packs his bag to leave. (RKO-Radio)

Crime and Punishment spares no on-looker's emotions. It traces what goes on in a murderer's mind before, during and after his crime—and it is a masterpiece of suspense, thanks to Dostoevsky's original story, Director Josef von Sternberg's treatment of it, and the acting of Peter Lorre, Edward Arnold and Marian Marsh. Lorre, with the flicker of an eyelid and the drooping of a lip, strips bare a soul in torment and exaltation. Arnold, as the crafty police inspector who plays a cat-and-mouse game with the self-control of the killer, is no less real. And Marian Marsh, as the one person who shares Lorre's secret, gives a heart-wrenching performance. (Columbia)

Ah, Wilderness is a flawless re-creation of family life in the early 1900's—a comedy of reminiscence that implies that human nature is not so different today. Eric Linden, valedictorian of his high-school class, is violently intellectual, and intends to remake the world more to his liking and to live life to the fullest—preferably with Cecilia Parker. When young love strikes a snag, he temporarily goes berserk, and his understanding, amused father (Lionel Barrymore) has to take a hand. Not much of a plot? The dialogue, the incidental happenings and the character portrayals make the picture the delight that it is. Linden's performance takes rank with the year's best. And Barrymore, Wallace Beery, Aline MacMahon, Mickey Rooney, Spring Byington, Cecilia Parker, Frank Albertson and Helen Flint leave nothing to be desired in support. (M-G-M)

The Story of Louis Pasteur is an excuse for drum-beating in the streets. Warner Brother and Paul Muni have, for the first time on any screen, made the life of a scientist exciting, dramatic, poignant, heart-warming. And, moreover, they have stayed close to the facts in the life of the man who discovered the cures for child-birth infections, rabies and other oncedread enemies of mankind and whose life was one long struggle against great odds. If you ever doubted the genius of Paul Muni, see him as *Pasteur* and be converted forever. (Warners)

The Bride Comes Home is the sort of thing that no one can do so well as Claudette Colbert—light comedy, completely true to life, about a girl determined to be on her own and not fall in love with the man who is a real match for her. This time, she is battling the depression with Fred MacMurray for a hard-crusted boss and Robert Young for a wealthy suitor . . . and the plot, moving fast, works up to a hilarious finish. (Paramount)

Dangerous might be just that for the career of any star except Bette Davis. Few stars have Bette's courage—not to mention ability. For here she gives a performance reminiscent of her memorable *Mildred* in *Of Human Bondage*. An ex-actress lifted out of the depths by idealistic Franchot Tone, she uses sensuousness as a leash to hold him, tortures him, changes him and his life. It is for realists and lovers of fine acting—not for those with sentimental, squeamish tastes. (Warners)

★ ★ ★

Mister Hobo—An entertaining character sketch by George Arliss of a lovable old vagabond who finds himself becoming a bank president and out-tricking some tricksters. (G-B)

Mary Burns, Fugitive—One of the most exciting and absorbing of recent gangster pictures, with Sylvia Sydney as an innocent bystander at a murder who is fleeing from both gangland and the police. Melvyn Douglas is an able support (Paramount)

Splendor—Excellent acting in a slight, complicated story of a middle-class girl who marries into the Park Avenue set and acquires mother-in-law trouble. Miriam Hopkins is starred; Joel McCrea, Paul Cavanagh, Helen Westley and Ruth Weston are featured. (U. A.)

Seven Keys to Baldpate—Gene Raymond has an amusing, suspenseful night, trying to win a bet that he can write a novel in twenty-four hours and finding himself involved in a succession of baffling mysteries. (RKO-Radio)

The Perfect Gentleman—Whimsical and veddy, veddy English comedy about a down-at-heels major who falls in love with a would-be vaudeville actress and makes good as an actor. Frank Morgan, Cicely Courtneidge amuse. (M-G-M)

The Great Impersonation—If you like your melodrama straight, Edmund Lowe & Co. give you a generous sample, featuring spies and haunted houses—with Edmund in a dual rôle. (Universal)

Miss Pacific Fleet—The familiar laugh-getting team of Joan Blondell and Glenda Farrell, as two ex-chorus girls who operate a concession on an amusement pier, have Allen Jenkins and finally the whole Navy on their side in a slapstick comedy about a popularity contest. (Warners)

Remember Last Night?—A fast-moving murder mystery, with unexpected, amusing, suspense-making twists, with the setting a Long Island house party on "the morning after." Edward Arnold is the detective. Robert Young and Constance Cummings (welcome back to the screen, Connie!) carry the romance. (Universal)

The Case of the Missing Man—An ingenious thriller about a candid-cameraman (Roger Pryor) who accidentally snaps an unsuspected robber leaving a jewelry store and joins the hunt for the man, while being hunted by gangland himself. (Columbia)

[Continued on page 79]

December CONTEST Winners

MOVIE CLASSIC'S second Questionnaire Contest—something new in the magazine world—went over with a bang, as did the first. All of which augurs well for the third Questionnaire Contest—the most interesting of them all. Coming soon!

As in the first contest, we were snowed under with answers. And the more we saw, the happier we became. For when tabulations of those answers show agreement among readers about their likes and dislikes, we have a pretty good idea of what personalities you want to read about, what kind of stories you want, and what kind of photographs you like. . . . We want to thank each and every reader who answered—and hope you are among the winners. If you aren't this time, you may be next time!

These are the December Questionnaire winners:

First Prize (\$25)—Geneva Davis, P.O. Box 911, Springfield, Ohio, for *What I Think of Marriage Now*—Clark Gable

Second Prize (\$10)—Edith Gablik, 222 West 77th St., New York City, for *If I Had My Life to Live Over . . .* by Joan Crawford

Third Prize (\$5)—Ruth Sipek, 17806 Henry Ave., Springfield Gardens, Long Island, N.Y., for *My Ideal Girl*—and *Why I Never Married . . .* by Nelson Eddy

Next ten prizes (\$1 each):

Betty Ann Wilcox, 23 Johnston Ave., Cohoes, N.Y., for *It's the Rat in Me . . .* by Mickey Mouse

Dolores Bart, 13526 Buffalo Ave., Chicago, Ill., for *Why I Refuse to Make a Talking Picture*—Charlie Chaplin

Madeleine Bransford, 41 Lincoln Ave., Newark, N.J., for *Portrait of a Lady*—Norma Shearer

Dorothea M. Gilfillan, Galena, Maryland, for *My Life, from My First "Tap"*—Eleanor Powell

Carolyn Wells, Del Rio, Texas, for *Will I Ever Marry?*—Myrna Loy

Grace Raguse, 41-25 63rd St., Woodside, L.I., for *Why I Am a Bachelor*—Gene Raymond

Joseph Kot, Jr., 3434 Highland Ave., Niagara Falls, N.Y., for *Why I Married My Reel Leading Man*—Franchot Tone . . . by Joan Crawford

Frances Martin, 1930 Curtis St., Berkeley, Calif., for *From Silents to Television*—Mary Pickford

Lillie Belle Baker, Hemphill, Texas, for *Sing and Stay Slim*—Gladys Swarthout

Daisy D. Ryan, 115 Grant Ave., San Antonio, Texas, for *Why I Prefer Seclusion to Society*—Greta Garbo

WATCH

for the
Unusual

New Contests

(yes, there will be more than one)

in March

MOVIE CLASSIC!

Now..a Lovelier way to avoid
Offending!



Alluringly Fragrantly Dainty

...after your luxurious bath with this lovely scented soap!

YOU are more than just safe from fear of offending, when you bathe with this lovely scented soap . . . You are always alluringly, fragrantly dainty!

For Cashmere Bouquet's rich, luxurious lather cleanses your skin so thoroughly . . . Keeps you so immaculate—so completely

NOW ONLY 10¢ the former 25¢ size



free from any danger of unpleasant body odor.

And its delicate, flower-like perfume lingers about you long after your bath—guards your daintiness in such a lovely way!

You will want to use this pure creamy-white soap for your complexion, too. Its generous lather is so gentle and caressing. Yet it gets right down into pores and removes every bit of dirt and cosmetics . . . Keeps your skin so fine-textured, smooth!

Cashmere Bouquet now costs only 10¢. The same superb soap for which generations of women have gladly paid 25¢. The same size cake, hard-milled and long-lasting . . . Scented with the same delicate blend of 17 rare and costly perfumes.

Surely you will want to order at least three cakes of Cashmere Bouquet Soap today. At the beauty counters of all drug and department stores; also at 10¢ stores.

BATHE WITH

Cashmere Bouquet

THE LOVELIER WAY TO AVOID OFFENDING

Stop that COLD in Its Tracks!

A cold is nothing to "monkey with." It can take hold quickly and develop seriously. Take no chances inviting serious complications.

Treat a cold for what it is—an *internal infection*! Take an internal treatment and one that is expressly for colds and nothing else!

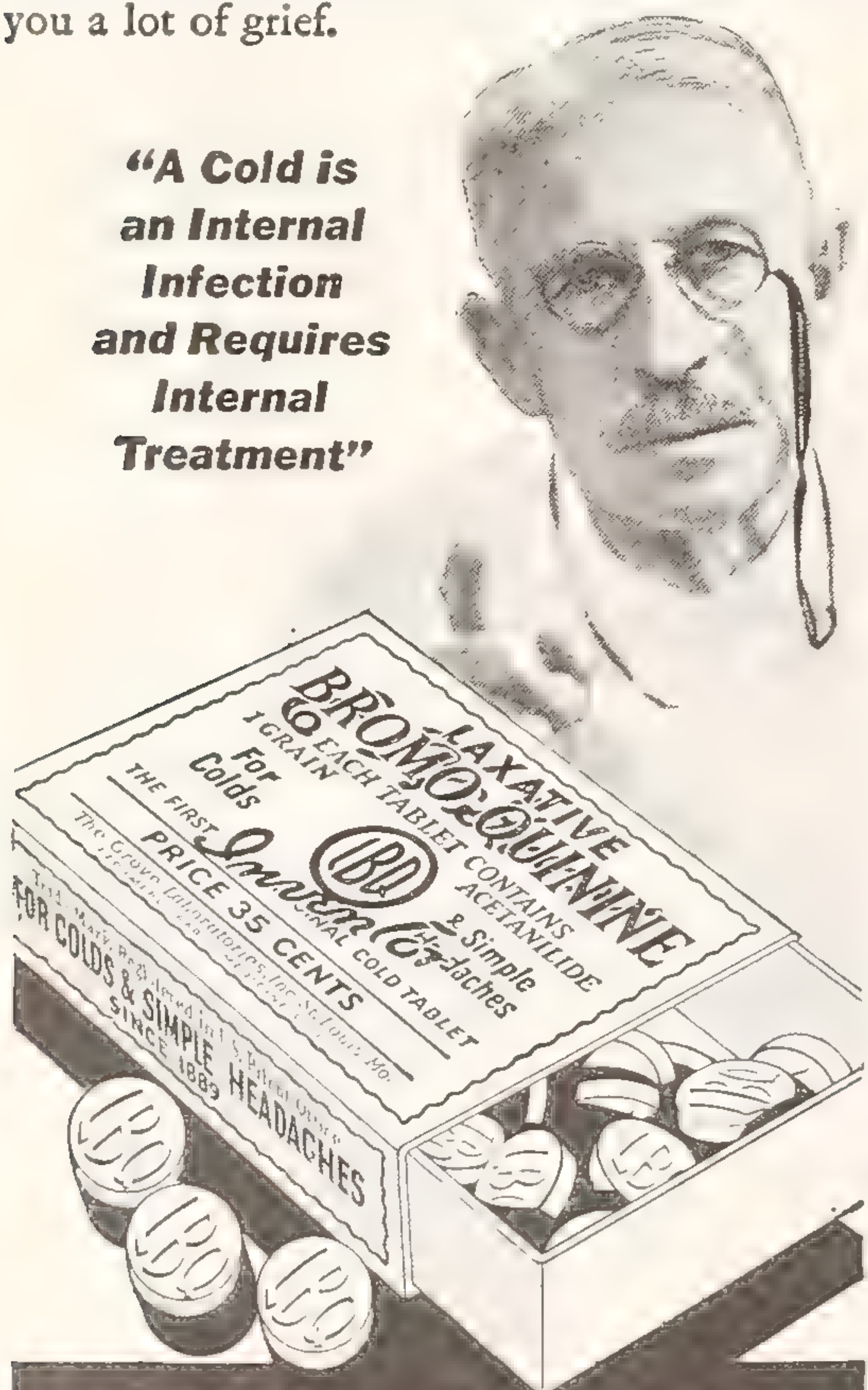
Grove's Laxative Bromo Quinine is what you want for a cold! It is expressly a cold tablet. It is internal in effect. It does four important things.

Four Important Things

First of all, it opens the bowels. Second, it checks the infection in the system. Third, it relieves the headache and fever. Fourth, it tones the system and helps fortify against further attack.

All drug stores sell Grove's Laxative Bromo Quinine. Let it be your first thought in case of a cold. Ask for it firmly and accept no substitute. The few pennies' investment may save you a lot of grief.

**"A Cold is
an Internal
Infection
and Requires
Internal
Treatment"**



**GROVE'S LAXATIVE
BROMO
QUININE**



Above, a behind-the-camera view of Mae West at work on *Klondike Lou*

Looking in on Films to Come!

BY ERIC L. ERGENBRIGHT

Hollywood Editor of *MOVIE CLASSIC*

Do you want to know what's doing in the studios—what pictures and what stars you will be seeing on the screens of your local theatres in the near future? If so, then come with us—each month—"behind scenes" of Hollywood!—Editor.

LET'S start this month's studio tour from the western editorial offices of *MOVIE CLASSIC*, at 7046 Hollywood Boulevard, and make the vast plant of Metro-Goldwyn-Mayer, in nearby Culver City, our first port of call. A number of big pictures are in production there—as usual. Others, intended for release within a few weeks, are in the "cutting room."

Rose Marie, co-starring Jeanette MacDonald and Nelson Eddy, is nearing completion, with musical recordings being made. Listen as we pass the big sound stage and you can hear the voices of the two stars singing the Rudolph Friml songs that highlight the picture. Since we printed a full-length story about the picture last month, we will pass it up now with little mention. However, you will be interested to know that both Jeanette and Nelson are probably going to appear in opera this winter, and that W. S. Van Dyke, the director, is already hailing James Stewart, a young newcomer who plays Jeanette's brother in the picture, as a sensation.

On a nearby stage, scenes are being filmed for *The Great Ziegfeld*, which promises to be one of the smash hits of 1936. The story is factual, based on the authentic life-story of the great showman.

The chap with the gardenia in his button-hole and the bag of chocolates in his hand is William Powell. He's playing "Zieggie," and doing such a swell job that everyone on the lot has started calling him "Mr. Ziegfeld." And how he has come to hate chocolate candy! As *Ziegfeld*, one of

whose idiosyncrasies was his fondness for chocolates, Bill has had to eat candy in nearly every scene.

The other principals in the cast are Luise Rainer, Myrna Loy, Frank Morgan, Reginald Owen, Ann Pennington, Fannie Brice and Harriet Hctor. Luise plays Anna Held, the first Mrs. Ziegfeld; Myrna has the even more difficult assignment of playing Billie Burke, the second Mrs. Ziegfeld—her task being complicated by the fact that, simultaneously, she has been playing a co-starring role in *Whip Saw*.

One of the most interesting features of this picture is the fact that it will concern so many world-famous people who are still living, or still remembered. A few, Fannie Brice, Ann Pennington and Harriet Hctor, all Ziegfeld stars, are playing "themselves." Too, many of the chorus girls are actually former Ziegfeld girls.

Among the other pictures shooting on the lot are *The Tough Guy*, starring Jackie Cooper, and *Three Live Ghosts*, with Richard Arlen, a re-make of the hilarious war-time comedy. More about them next month, for they are just starting—as is *Wife vs. Secretary*, co-starring Clark Gable, Jean Harlow and Myrna Loy.

● AND now, on to Westwood Hills and the giant studios of Twentieth Century-Fox, where *King of Burlesque*, starring Warner Baxter and featuring Jack Oakie, Alice Faye, Arline Judge and Mona Barrie, is nearing completion.

The cast of this picture includes among its "bit" players many old-time burlesque stars. For instance, there are Agnes and Minnie, who, more than thirty years ago, were the first "sister act." They contend that the song routines and the dances have changed in few essentials in that time—and that the one striking change in style

is in the weight of the girls. Note them.

King of Burlesque presents a new child star, a twelve-year old named Gareth Joplin. Watch for him. He is a protégé of Frank Fay, who introduced him at the Trocadero Café one night and persuaded him to do a dance. The next day, every studio talent scout was after him.

Another big Twentieth Century-Fox picture with a theatrical background is *Song and Dance Man*, the talkie version of George M. Cohan's famous stage hit—with Paul Kelly getting his biggest break in the title rôle, with Claire Trevor playing opposite. Shirley Temple is just starting a new picture—*Captain January*—in the big new sound stage that is dedicated to the memory of Will Rogers. Jane Withers is re-creating Booth Tarkington's beloved heroine, *Gentle Julia*. Freddie Bartholomew and Victor McLaglen have just completed *Professional Soldier*, in which Freddie plays the boy-king of a mythical kingdom. Just starting is *A Message to Garcia*, inspired by Elbert Hubbard's famous brochure and co-starring Wallace Beery, John Boles and Barbara Stanwyck.

● AT small, but mighty Columbia, our next stop, the most interesting "super" production is *No More Yesterdays*, Ruth Chatterton's comeback picture.

Chatterton is amazing. In the earlier sequences of this picture, she plays an eighteen-year-old girl—and looks the part. By what magic, only she and her make-up man know, and they won't tell us anything beyond the single fact that she wears a blonde wig. As the eighteen-year-old, her resemblance to Marian Marsh, who later plays her daughter, is astonishing.

Two other Columbia pictures now in production are *Rolling Along*, a musical featuring Harry Richman, Walter Connolly and Rochelle Hudson, and *Hell-Ship Morgan*, a roaring melodrama of the sea, with Ann Sothorn, Victor Jory and George Bancroft. It is interesting to note that *Rolling Along* is laid on a Mississippi show boat, and that the river scenes are all the result of "process photography." A camera crew photographed the river, and then pictures of the boat, constructed on the Columbia lot, were tricked into the river shots. Process photography, now highly perfected, saves the expense of long-distance location trips.

● AT nearby Paramount, the ace productions in the making are *Give Us This Night*, co-starring Gladys Swarthout and Jan Kiepura; *Trail of the Lonesome Pine*, being filmed in color with Sylvia Sydney, Henry Fonda and Fred MacMurray; *Klondike Lou*, in which the one and only Mae West has Victor McLaglen for a leading man; and *Desire*, co-starring Marlene Dietrich and Gary Cooper.

Jan Kiepura, already established as a European star, is making his American début in the first. He is Polish, short, very handsome, very much in love with Marta Eggerth.

Most of the action is laid in a little Italian fishing village (the exterior scenes were filmed at beautiful Laguna Beach). Kiepura plays a young fisherman who is accused of petty theft and takes refuge in a church, only to be discovered there by a great concert singer—that's right, Gladys Swarthout—who hears him sing and persuades her manager to take him as her partner. The song numbers include "The Fisherman's Song," "Sweet Melody of Night," "I Want to Say I Love You," and a musical version of *Romeo and Juliet*.

The *Trail of the Lonesome Pine* com-

pany is on location in the mountains and will be there for weeks, since color photography takes much more care and time than the black-and-white variety. However, tales come back that Fonda and MacMurray, both from Nebraska, have teamed up as pals off the screen—that Sylvia is lonesomely pining for Bennett Cerf, her publisher-husband—and that Fred Stone, a rancher at heart, is having the time of his life in his hill-billy rôle.

Mae West's picture, *Klondike Lou*, has a San Francisco setting and gives Mae new opportunities to wear the fulsome fashions of bygone days. Like all her previous pictures, it has been written by herself. According to studio insiders, McLaglen first complained that his rôle was Shirley Temple size, but, if so, the complaint must have been adjusted for he went through with it—and, from all reports, he and Mae are a hilarious team.

Desire is, perhaps, the most important picture in the career of Marlene Dietrich. After three half-way successes in a row, no expense is being spared to make this picture an outstanding hit. It is being directed by Frank Borzage, who was responsible for *Seventh Heaven*—and Gary Cooper's handsome presence is another asset.

● JUST across the fence, in the Radio Pictures Studios, Fred Astaire and Ginger Rogers are tapping out new rhythms in *Follow the Fleet*. Like *Roberta*, it will carry a secondary love theme, this time with Randolph Scott and Harriet Hilliard (the radio songstress) carrying the torches.

Harriet Hilliard is Mrs. Ozzie Nelson in private life and has been the soloist with the Nelson orchestra for two years. This is her first picture, and the plot has her changing from a comical prim type into a glamor queen, which she actually is. She sings two numbers, "Get Thee Behind Me, Satan" and "Here Am I, But Where are You?"—both by Irving Berlin.

Ginger and Fred do three dances together and each also has a solo number. One of their numbers, in particular, has created a sensation in the studio. It is a comedy pantomime dance, done to the tune of an hilarious ditty entitled "All My Eggs in One Basket." They spent nearly one hundred hours practicing that dance.

Three other pictures "in work" at RKO-Radio are *The Indestructible Mrs. Talbot*, starring Ann Harding, who is radiantly happy since winning sole custody of her young daughter, Jane Bannister; *Two O'Clock Courage*, co-featuring Walter Abel and Margot Grahame of *The Three Musketeers* fame; and *Chatterbox*, starring young and talented Anne Shirley as an old-fashioned girl. And coming up is *Mary of Scotland*—Katharine Hepburn's first historical picture.

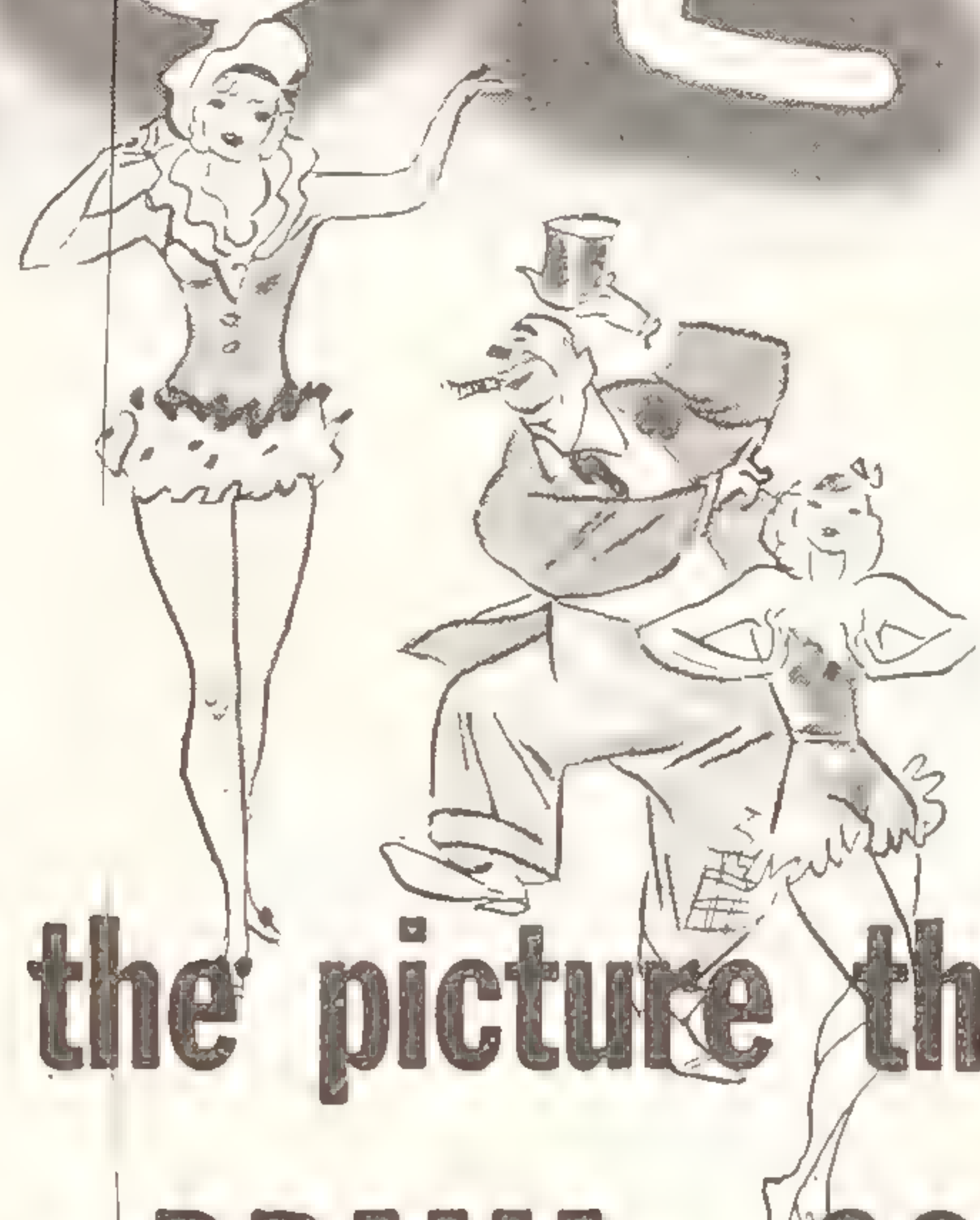
● BEHIND guarded gates and barred doors at United Artists, Charlie Chaplin is putting the finishing touches on his new, non-talking picture, *Modern Times*—which he wrote and directed, in which he plays the principal rôle (with Paulette Goddard as his leading lady), and for which he composed the incidental music. No other star in Hollywood could do what he has done on this picture. . . . Eddie Cantor, Ethel Merman, Sally Eilers and Parkyakarkas, Eddie's "stooge," have just completed *Strike Me Pink* with the Gorgeous Goldwyn Girls much in evidence. Watch for the amusement park sequence, which was a scream in the making. . . . Just starting is *Little Lord Fauntleroy*, starring Freddie Bartholomew, who will, by decree

[Continued on page 83]





BURLESQUE



THE KING OF CASTS in the picture that's
THE KING OF LAUGHTER...DRAMA...SONG!

THE FIRST GREAT MUSICAL ROMANCE OF 1936 . . ablaze with color . .
crowded with the drama . . of a wonder-world you've never seen before !

1. WARNER BAXTER

plays the colorful King of Burlesque, a true-to-life role surpassing even his "42nd STREET" success! From cheap side-streets, he skyrockets to dazzle Broadway with his happy hoofers and his singing sweeties in a show of spectacular novelties!

2. ALICE FAYE

knocks Park Avenue playboys and London lords for a row of top hats—but almost loses the man she loves!

3. JACK OAKIE

is the Burlesque King's best pal, who helps to put the ha-ha-ha and heh-heh-heh into the Great White Way!

4. DIXIE DUNBAR

is the switchboard operator, who can do more with a dance number than a telephone number!

5. MONA BARRIE

stands high in the social register but low in the cash register. She takes the King of Burlesque for a matrimonial sleigh ride.

6. GREGORY RATOFF

pretends he's the "angel" who will back the comeback of New York's great showman!

7. ARLINE JUDGE

is the burleycue gazelle who leaps at the idea of becoming Oakie's wife! (Can you imagine!)

8. FATS WALLER

makes a "hot piano" sit up and cry for mercy!

9. NICK LONG, JR.

hoofs and he hoofs 'till he brings the house down!



A Fox Picture • Associate Producer Kenneth Macgowan • Directed by Sidney Lanfield • From a story by Vina Delmar

And Your "Ten Best"—?

NOW is the time of year when all good moviegoers come to the defense of their preferences. If they have memories (and all good moviegoers do), they look back over the year just past and ask themselves which pictures and which performances they remember most vividly. And then, if they have inquiring minds, they ask themselves why.

They are the smart screen shoppers. They know what they want, why they want it, and where they can find it.

Let's take out pencils and paper . . . give ourselves ten minutes to list the pictures that we are likely to remember beyond next Michaelmas . . . and then compare notes. And afterward repeat our little game with performances we have seen.

You and I don't try to be technically critical when we see a movie. We don't condemn a picture because we suspect that the director didn't know what he was doing or because we didn't like the sound effects—or praise a picture solely because it has beautiful photography or because the incidental music is appropriate to the dialogue. You and I aren't concerned with the technical problems of making a picture. What concerns us is our ability to enjoy ourselves wholeheartedly when we see it, to react to it emotionally, to lose ourselves in its scenes and its characters. To us, the "best" pictures and performances are those that we like best . . . those that we remember for their emotional effect upon us.

● ON my own personal ten-minute list, I find twenty-six pictures. On the average of every other week, during 1935, I apparently saw a picture worth remembering. Maybe I'm wrong, but that seems like a higher average than in previous years.

After cutting off this one and slicing away that one (no easy task!), I have whittled down the twenty-six to the ten I would be most willing to see again—the ten top personal favorites, in other words:

Mutiny on the Bounty, an epic of man's struggle for justice and peace, embracing every emotion of mankind, with the restless, tireless, ageless sea for its setting; *A Midsummer Night's Dream*—Hollywood's first successful rendering of Shakespeare and first magnificent film fantasy; *Les Misérables*, the screen transcription of Victor Hugo's powerful indictment of the stupidity of man-made laws; *Becky Sharp*, first full-length feature picture in perfected color—visually beautiful, even if its ironic portrait of a designing woman left the emotions cold; *Lives of a Bengal Lancer*, such well-knit and skillful melodrama that the absence of a love-story was never felt; *The Informer*—which, though modern in setting, gave us an inkling of Judas Iscariot's emotions after he received the thirty pieces of silver; *David Copperfield*—a wistful saga of life and love in the England of a century ago; *Naughty Marietta*—one musical comedy with a colorful, romantic, virile story and music and singing

that were haunting; *Crime and Punishment*—an unforgettable glimpse of the mind of a killer—the slyness, the terror, the self-torture; and *Ah, Wilderness!*—Eugene O'Neill's "comedy of reminiscence" about American family life, a generation ago.

● AND the "ten favorite performances"? Now, there is a question to answer. But these are the half-score of players whose work in 1935 is likely to linger longest in my personal memory book:

Charles Laughton in *Ruggles of Red Gap*, *Les Misérables* and *Mutiny on the Bounty*; Elisabeth Bergner in *Escape Me Never*; Freddie Bartholomew in *David Copperfield*; Eric Linden in *Ah, Wilderness!*; Peter Lorre in *Crime and Punishment*; Katharine Hepburn in *Alice Adams*; Mickey Rooney in *A Midsummer Night's Dream*; Victor McLaglen in *The Informer*; Paul Muni in *Black Fury*; and Frederic March in *The Dark Angel*.

Not to mention Edward Arnold in *Diamond Jim*, Claudette Colbert in *Private Worlds*; Greta Garbo in *Anna Karenina*; Pat O'Brien in *Oil for the Lamps of China*; Luise Rainer in *Escapade*; Fred Astaire in *Top Hat*; Julie Haydon in *The Scoundrel*; and . . . but here, here! I can't keep on doing this. Performances weren't the only good things about 1935!

● 1935 was a great movie year—and 1936 ought to be an even better one.

1935 saw Hollywood become conscious of the classics at last. It saw Hollywood become aware of the fact that, though Shakespeare, Dickens, Hugo and Thackeray may be dead, there still is plenty of life in their stories. And it proved anew the point that when there is a great story in the beginning, there can be a great picture in the end.

1935 saw the songbirds flying west and going into the movies—songbirds like Lily Pons, Gladys Swarthout, Nino Martini, Lawrence Tibbett, Michael Bartlett, James Melton, joining the few already there, such as Grace Moore, Nelson Eddy and Jeannette MacDonald. We may not have full-length opera on the screen yet, but it's coming. And, meanwhile, we hear operatic voices.

1935 saw the release of the first full-length picture in "natural color." That color may not have been completely lifelike, and it may have interfered with the story it decorated, but it opened our eyes to the bright movie-going future we have ahead of us.

1935 saw Hollywood's discovery of such players as Luise Rainer, Robert Taylor, Eleanor Powell, Errol Flynn, Olivia de Havilland, Freddie Bartholomew, Margot Grahame, Walter Abel, Merle Oberon, Peter Lorre, Henry Fonda, Fred MacMurray, Fred Stone, Irvin S. Cobb, Tutta Rolf, Cesar Romero, Eric Blore. And others.

The movies have had good years before—but never one that was better, or more promising, than 1935. In fact, it was the previous "ten best" rolled into one!

James E. Reid

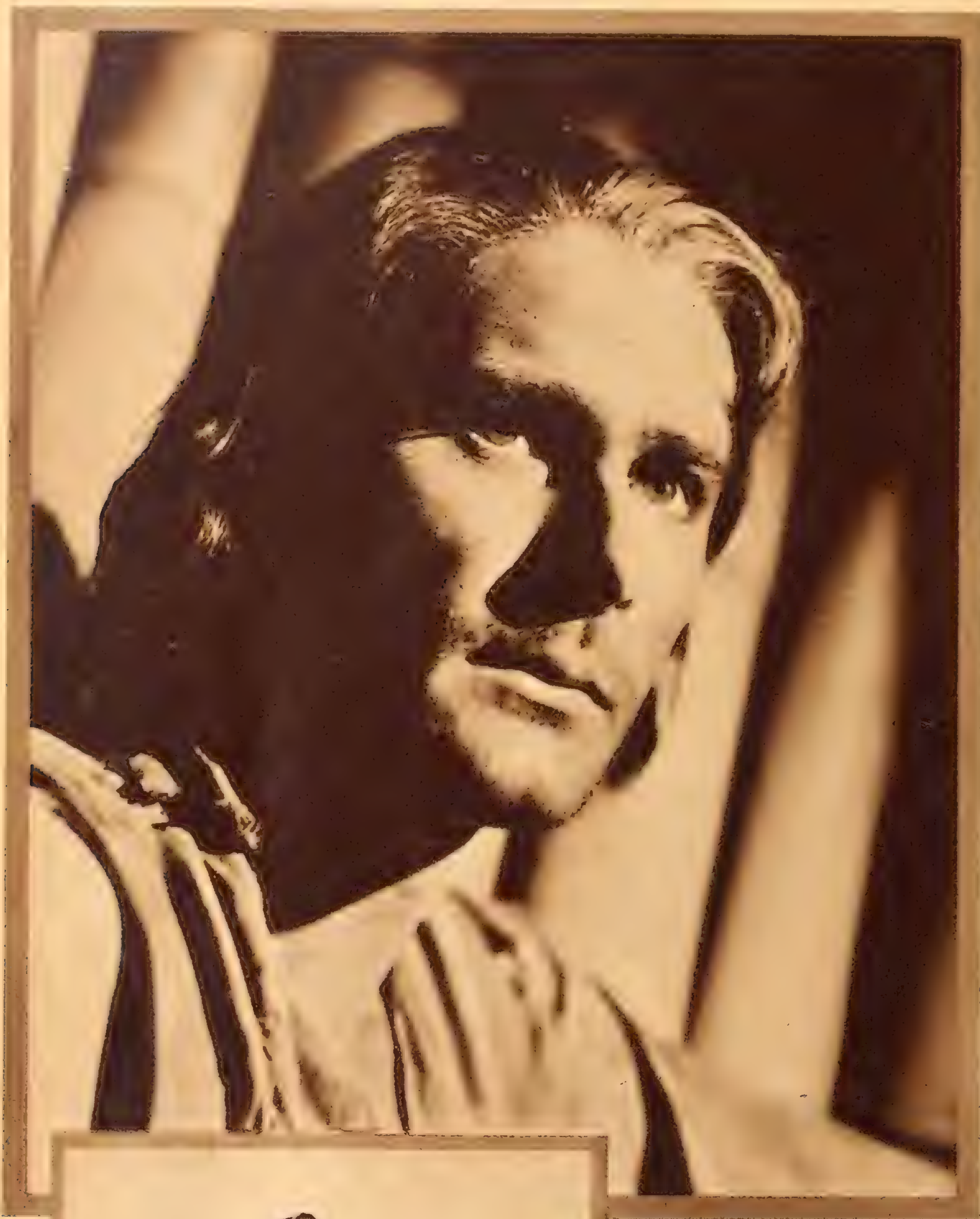
THIS DRAMATIC WORLD

Gladys Swarthout

Upon filmdom's newest star, the whole world is bestowing orchids . . . orchids for her classic loveliness, her deep spirituality, her dramatic poise, her magnificent singing in her first picture, "Rose of the Rancho." And beside the wonder girl from Deep Water, Missouri, even orchids seem pale tributes. Impatiently, the Metropolitan Opera is recalling her for the winter season — but before she leaves Hollywood (to return in the Spring), she is filming "Give Us This Night," with Jan Kiepura as co-star



THIS DRAMATIC WORLD



New Thrill Expert

He was Warner Brothers' Christmas gift to a world that wanted one more hero. Errol Flynn is his name. And, in case you have not heard, he is the reason why "Captain Blood" should be on every moviegoer's "must see" list. Born a Briton and an adventurer, he was made to order for the stirring rôle of the young English doctor, tortured victim of injustice, who turned pirate and righted a few wrongs. He played the rôle on a one-picture contract—but now he is signed up for years to come. That is the tip-off on his expertness in furnishing thrills



—And His Vivid Companion

Olivia de Havilland showed great promise in her first picture, "A Midsummer Night's Dream." Now, in another movie masterpiece — "Captain Blood"—she fulfills every bit of that vivid promise

THIS DRAMATIC WORLD

The next time you see William Powell, he won't have his mustache and he won't be William Powell. He will be smooth-shaven Florenz Ziegfeld, glorifier of the American girl, in the screen biography of that shrewd showman—"The Great Ziegfeld"



Three Great Ziegfeldians



Pardon Myrna Loy's ecstasy. That's how she feels about being reunited with William Powell in "The Great Ziegfeld." And, as in "The Thin Man," she will once more play his wife . . . having the rôle that Billie Burke played in the Ziegfeld real-life story



When Myrna Loy had a tiff with her studio, Luise Rainer—fresh from Vienna—was given her rôle in "Escapade." And William Powell insisted that she be co-starred. So it is easy enough for her to worship him in "The Great Ziegfeld" . . . as his protégée, Anna Held

Her Place in the Sun

Rochelle Hudson, not yet twenty, has just won a spot all her own in the cinema sun—a starring spot. And very prettily she occupies it, too. She is to co-star with Irvin S. Cobb, friend of her late great friend, Will Rogers, in "Everybody's Old Man," after the musical "Rolling Along"

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Put yourself in Joan's place! If you had her fame, her emotions, her ambitions, her memories—how would you have solved the great problem she recently faced?

By EVALINE LIEBER

JOAN CRAWFORD and Franchot Tone arrived in New York simultaneously for vacations. They were happy, gay, excited. Joan, who thrives on travel, had not been East for two years. Franchot, who has never lost his fondness for New York, felt as if he were coming home after a long absence. And the prospect of seeing New York together added an extra thrill. For they had admitted to themselves long ago—even if both of them had not admitted to the world—that they were in love.

A huge corps of reporters, eagle-eyed for a possible elopement, met the train at Grand Central Station. "Are you married? . . . Do you intend to marry?" they asked Joan. She shrugged away the inquiries as she had for many months, changing the subject to talk vivaciously of her vacation plans.

Franchot, anticipating the questions and wishing to save Joan any embarrassment, had left the train in the suburbs and had motored to the city. One reporter, cornering him, drew from him his oft-repeated and humorous assertion that, though he was constantly asking Joan to marry him, he had not yet persuaded her to say "Yes." That reporter learned, before his paper went to press, that Joan and Franchot were registered at the same hotel—in rooms on the same floor. ("Make it plain that I am down the hall—not in the next suite," Franchot was quoted as saying.) But the reporter, being human, wondered—and made his readers wonder—if Joan and Franchot were vacationers or honeymooners. The whole country, led by the columnists, joined in the guessing game. And was faintly irritated at being forced to guess.

● Before she had ever arrived in New York and encountered this situation, Joan had suggested to her studio a little party for the press. She wanted to go out of her way to convince the metropolitan cynics that she was "regular"—that success had not changed her in one iota, despite all rumors to the contrary. Now, the newspaper hullabaloo made her doubly determined to have the party.

Invitations were duly issued, and newspaper reporters, magazine writers, critics and editors congregated to meet her and talk with her. And, as one seasoned reporter later

The memory of her unhappy first marriage (to Douglas Fairbanks, Jr.) overshadowed Joan Crawford. She wanted to be sure that she and Franchot Tone would be happy "forever after"





Portrait by Hurrell

"A woman who combines glamor with sensitiveness, as she does, could not but be misunderstood"

said, "I never saw a star more natural. There weren't enough chairs, so she dropped onto the floor and soon had a circle of people squatting on the floor around her, chatting informally with her." She greeted each new arrival personally, talked with animation to those surrounding her, and showed a lively interest in her party. Many there may have wondered if she was married to the absent Franchot, but no one asked the question. She gave the impression

of feeling that she was among friends—and so she was.

No one there was willing to shatter that impression. After all, she had been a good sport to give them a party. (Few stars of Joan's popularity go out of their way to be pleasant to unknown writers.) Now, they would prove that they were good sports, too—and not force her into a corner and demand to know whether she was in love with Franchot Tone or not. That was a private concern of hers. Their concern, they decided, was with Joan Crawford, the actress—who was a tremendously likable, natural person.

Then came two late arrivals, who had not been initiated into this atmosphere—and had not, apparently, been initiated into the customary courtesies of guests toward hostess. For the first remark one of them made was: "If you aren't married to Franchot Tone, why are you living at the same hotel?"

There had been sunshine in that room. Bright, warm, friendly rays. Now, there was a black cloud. Electricity snapped its ominous warnings.

If you had been Joan Crawford at that moment, what would *you* have done?

● Joan tried to push away her predicament with humor. She said, with a smile, to a studio publicity man, "Will you please open a window—and gently toss these two out?" The reporters smiled in rebuttal as she turned to talk to someone else. They wandered to another part of the room and the whole incident seemed ended. But they were not to be thwarted. After partaking of her refreshments, they returned to Joan, stood directly before her, and asked: "We want to know, Miss Crawford, if you are married—and, if you aren't, why you and Franchot Tone are registered in the same hotel?"

The storm burst. The question that she had been dodging so adroitly had been flung directly into her face. She jumped up, burst into tears and fled from the room. There was a startled silence. For an actress to run from her own press party was to break every precedent! The reporters looked at each other aghast. What a story! Those closest to the door broke the silence by telling the rest that she had said, in effect, when leaving, "I made one marriage mistake. Why should I talk about marrying again?"

She returned later, but she was not the same Joan as before the storm. She was the bewildered, smoldering-eyed, semi-repentant little girl who had run from a roomful of guests because someone had hurt her feelings.

The newspapers made the to-be-expected, sensational fuss. One columnist wrote her an open letter, reminding her that the same press boys and [Continued on page 74]



A well-lighted bathroom became the Lloyd studio

Off-screen, Harold Lloyd needs no horn-rimmed specs. On-screen, he wouldn't be Harold Lloyd without them. He wears a new pair in his new comedy, *The Milky Way*—playing a shy milkman who becomes a prize-fighter by accident. His first pair is under lock and key.



This English landscape was his first effort

HAROLD LLOYD'S Unknown Hobby

You know that he is the most energetic comedian alive. But you haven't heard what new direction his energy has taken!

By ELISABETH GOLDBECK

IF YOU scrutinize a certain English landscape painting on the wall of Harold Lloyd's dressing-room bungalow, and tell him brutally, "I don't believe for a moment that you painted this"—that is Harold's moment of supreme joy. And the better qualified you may be as an art critic, and the more skeptical you are, the sweeter the flattery.

For Harold *did* paint the picture himself—without tracing, without assistance, without even the aid of a smock.

You may wonder what on earth a successful movie comedian is doing at the easel. Well, in the first place, Harold doesn't use an easel. He paints on a cardtable in the capacious bathroom, with a couple of daylight lamps adding a cinematic touch of which the garrets and artists of Montmartre never dreamed.

In the second place, only a successful comedian, or someone who commands an equal bounty, can afford to have hobbies such as this. Having removed his nose from the grindstone some years ago, Harold is now free to poke it into various pursuits that have nothing to do with his busi-

ness. And, equipped with natural zest and eagerness and tremendous powers of concentration, he has become a really accomplished "hobbyist." Usually he runs to sports. But now, after sessions with chess, Ping Pong, Backgammon, golf, egg-coloring, and looking-things-up-in-the-encyclopedia, Art is having its day.

Up to the time this was written, he had painted a couple of English landscapes, a bunch of bananas, and a portrait of Joan Crawford in two sections—the hair on one sheet of paper, and the face on another. The "still life" was particularly difficult.

"I want to emphasize," says Harold with a twinkle, "that one of the bananas has the peel partly pulled off, so I had to do the texture of the inside of the banana, as well."

Never let it be said that a Lloyd does things half-way. Harold gave his all for Art. At the onset of the fever, he practically bought out the art shop every week. He has painted galore—in tubes, blocks, and pans. After getting one complete set of paints, he

[Continued on page 70]

How to Grow UP *Gracefully*

Jean Parker went over to England to be Robert Donat's first American leading lady. (He is with her in the portraits at the right.) And working with him and the great French director, René Clair, on *The Ghost Goes West*, she felt "grown up" for the first time. The picture is sophisticated mystery-comedy, for one thing. For another thing—well, the details are in this story.



"Just be natural," advises JEAN PARKER—who should know

BY HELEN HARRISON

"I HAVE just begun to live!" Jean Parker exclaimed, and a new something in her voice left no doubt that she meant what she said. . . . Had she just signed a new contract? Had she won the Academy Award? Was she in love?

No, she had not signed a new contract. Metro-Goldwyn-Mayer holds her to a "long-termer." Nor had she won the Academy Award—although you must not be surprised if she does win it one of these days. As for being in love? I'm amazed at such a question! Our Jean, just out of the nursery, and with so much "unfinished business" ahead of her?

None of those explanations explains the new Jean. It is just that she has grown up. Suddenly and gracefully.

"Jean," I said, "you have achieved the impossible. You have emerged from charming girlhood into young womanhood with none of the Tarkington symptoms. For you the so-called 'awkward age' has never existed.

How have you managed to avoid all of its hazards?"

"Really," she replied, "I think anyone can grow up gracefully, simply by not worrying about it—by being interested in too many things to be self-centered. . . . Just be natural. Worrying about the possibility of being awkward makes you self-conscious, and self-consciousness is the bane of adolescence. The one thing to realize is that artificiality is *never* an asset—either in the old or the young.

"Personally," she said, smiling the beloved Parker smile, "I don't believe in age! If you are completely yourself, you shouldn't have any regrets, or say to yourself the morning after a dance, 'Oh I *wish* I hadn't been so stuffy, or tried to seem sophisticated or bored.' Having been yourself, you at least have the satisfaction of thinking—in the face of success or failure—'What else *could* I have done?'

"Of course," she added very seriously, "I believe that the right clothes, make-up [*Continued on page 87*]

SCREEN-STRUCK

This is the final instalment of a vividly human novel about an unknown's struggle in Hollywood, city of hope and heart-break

Chapter X

THE STORY THUS FAR: Pretty, alert Lola Le Grange has a great secret ambition. She dreams of some day becoming an actress. And, working in a movie theatre in a small midwest city, she finds food for her dreams in the films shown there—even though she sees no way of ever fulfilling them. Her girl-friends are amused by her absorption in pictures, particularly the pictures of Clifton Laurence, romantic screen idol. Feeling that they would not believe her or understand, she does not bother to explain that she is more interested in Laurence's acting than in Laurence, himself, who is about to make a personal appearance in the theatre.

Only one person shares her secret—Buddy Kane, her friend since childhood, who is hopelessly devoted to her and encourages her. And one day he has great news: a photograph entered in a nationwide Search-for-New-Faces Contest, sponsored by Burnham Brothers' Studio in Hollywood, has won her a free trip to Hollywood a chance in pictures. She cannot believe the unexpected news. But it is true.

On the stage of the theatre, during his personal appearance, Clifton Laurence presents her with her ticket to Hollywood. Frightened by the possibility of failure, now that she actually has a chance to become an actress, she entrains for the movie capital. On the same train is Clifton Laurence. Unavoidably, they meet, become good friends during the long trip. He gives her advice about approaching a career; she feels that, if she can pass a screen test, the rest will be easy. In a moody moment, he confides his intention to remain single and his doubt that an actor can ever know when love is real or just pretended. Lola, unconsciously in love with him, tries to convince him that when he meets real love, he will recognize it. Impulsively, as they part, he kisses her.

She receives a great welcome as a contest-winner, is given a screen test (which she discovers is a genuine ordeal), passes it, and is assigned a small rôle. Would-be friends play up to her and she goes from the one extreme of self-consciousness to the other extreme of over-confidence. She ignores some excellent advice from Miss Nancy Dare, grand old lady of the screen. And because he thinks she has "gone Hollywood," Clifton Laurence drops her from his calling list. On top of this, the studio drops her, telling her that she photographs well, but has no dramatic ability.

She cannot believe that she lacks what it takes to be a successful screen actress. Rather, she believes that she simply has not had the right opportunity. She visits several actors' agents, and discovers that they are disinterested now in having her as a client or in seeking rôles for her.

Thoroughly chastened now and determined to prove herself, she takes a cheap room, skimps on food, and spends what little money she has for coaching and elocution lessons, meanwhile going the weary, hopeless round of studio casting offices. She gets a little work as an "extra," but not enough to support herself. Finally, she is evicted from her room for non-payment of rent. She has a dollar and a few cents, no friends, no prospects. What to do? She goes, in desperation, to the home of Clifton Laurence, hears him curtly tell his servant that she can get in touch with him through the studio. Heart-broken, she plans to use her last few cents to wire Buddy Kane for train fare home. As she crosses a busy street, there is a sudden, blinding crash, a scream of terror, blackness.

In the hospital, lying between life and death, she refuses to tell her name. She has no "will to live." Every one of her great hopes has been wrecked. Then one day Miss Nancy Dare visits the hospital, recognizes her, insists on her being moved from the hospital to the Dare home. The story concludes:

I HAD never seen real luxury before. I realized that as I entered the magnificent home to which Miss Nancy Dare took me when she rescued me from the hospital and my despairing self!

The few other houses I had seen in Beverly Hills were ordinary, compared to "Journey's End," as this grand old lady of the screen called her estate. There were great iron gates, with a lodge, at the entrance. The enormous white house itself rambled over a shaded hilltop, and the view from the terrace was superb. A blue-tiled swimming pool smiled up at the bluer sky. The house was full of flowers from the great gardens. And the beautiful bedroom to which I was carried was warmly Colonial and gay with bright chintz. Outside the windows, a little balcony flaunted colorful flower-boxes against the far horizon.

Despite her years, Miss Dare herself had actually ridden with me in the ambulance that transferred me from the hospital to her home. "Not but that you're strong enough to ride alone!" she said to me, with affectionate brusqueness.

"How can I ever thank you? . . ." I began.

She pursed her lips. "Don't let me hear a word out of you!" she commanded. "You're far too weak to talk!"

My new room was Heaven plus to me. A white-clad nurse moved about noiselessly, efficiently—so differently from the probationers who had cared for me in the Charity Ward.

"Nurses are a nuisance," Miss Dare declared. "When they come into a house, nobody else there can do a thing for the patient. But a good one is something you won't be able to do without for a few days yet. She's here to teach you to walk again. And when I'm through with my picture, I'm going to teach you plenty of other things!"

And she did. The first lesson, offered almost unconsciously on her part, was that kindness and goodness still

By
NINA
WILCOX
PUTNAM

Illustration by
HARVÉ STEIN



"It's an old Hollywood custom," I said coldly, "—rushing over to see people who have had a bit of luck. As for why I didn't receive you, I was only evening up matters"

reigned in the world—the world that I had thought I wanted to leave. But when her picture was completed and she was free to rest for a few weeks, my real instructions began. The nurse had left long before this, and I was able to walk slowly about the gorgeous rooms and vast gardens. I had made friends with a nice, new puppy; I had made friends with the earth once more; and, most important of all, I had made friends with myself.

But with returning strength, I naturally began to wonder what was to become of me. Miss Dare did not allow me to wonder long. On the very first day of her vacation, she called me into her upstairs sitting-room and made a place for me beside her on the big sofa.

"Lola," she began without preliminaries, "I've been watching you closely since you've been here, and I like you. I'm a lonely old maid who has always wanted a daughter. I don't say that you'll do, but I'm going to give you a try."

I made an effort to [Please turn to the next page]

Speak, and failed utterly. I could not find my voice.

"Now, now!" she scolded, "don't go interrupting me like that! Let *me* talk! I don't mean I'm going to adopt you, or any stuff and nonsense like that. But we have something in common. You see, when I first came to Hollywood, I practically starved, too. No one remembered my success on the stage years before; no one cared—except one woman. She helped me. She convinced producers that I had something to offer. I've always felt that the only way to repay her was to help someone else the same way. But somehow the right girl—one I could really train and set on her feet—hasn't come along. I've helped girls in little matters, of course. Any number of them. But now I feel that the time for my big job has come. How do you feel?"

Still I couldn't speak, so I leaned over and kissed her. To my surprise, she put both arms around me and returned the kiss. There were tears in her eyes when she drew back.

"Cold in my head!" she explained crossly, wiping the tears away.

At last I found my voice. "Why do you believe in me?" I asked. "*Do* you think I really 'have something'—or are you just being kind . . . too kind?"

"Well," she said in a practical, matter-of-fact tone, "I've seen your test. And I've seen your picture. The test showed something that was lost as soon as you had to learn lines. You're going to work unmercifully hard and get that lost thing back, and you're going to do exactly what I say!"

"Tell me to begin by catching you the moon," I cried, "and I'll do it, or know why."

"Knowing why people *don't* succeed," she replied crisply, "is half the secret of success. Work is the other half."

Miss Dare had meant it when she said that I would have to work, and work hard. I found that out as the weeks went by, and she put me through my paces with all the skill and wisdom that her long stage and screen career had given her. Almost every hour of her vacation she devoted to my education. It was an intensive course. I learned a dozen famous rôles, and recited them over and over until she had no further fault to find. I learned acrobatic dancing; I swam in the big pool and learned to dive; my body, which had become so thin, regained its healthy curves. I had singing lessons and riding lessons and even bridge lessons, because Miss Dare said they not only trained the mind, but . . . so many big producers liked to play bridge!

One night Mr. Tom Burnham came to dinner and proved this last. It seemed unreal to be sitting at a table so informally with the great producer who had told me that I would never succeed in Hollywood because I was no actress. There were only four of us at the table, including Mrs. LeMont, a rich and aristocratic neighbor. It took me only two minutes to realize how deeply Mr. Burnham was devoted

to the great character actress. Not in love with her, of course, for she was twice his age. But he held her in high esteem, valued her judgment in all things, and loved her as a son would.

After dinner, we had a bridge foursome. I was Mr. Burnham's partner, and was treading dangerous ground, but I got by. He even smiled approval, once or twice. Later, over some refreshments, Miss Dare took advantage of this.

"Tommy," she said, "I want you to keep your eyes open for a spot for Lola. I've had her in hand and you won't make any mistake."

Even the wine and his victory at bridge did not stop Mr. Burnham from freezing up and becoming the producer at this. "I'll think it over," was all he would say. "There isn't anything right now." But he looked at me keenly as if seeing me with new eyes. This background was a very different one from the void in which most Hollywood unknowns live, I reflected. In fact, it might make all the difference in the world!

But nothing happened—until a few weeks later when Miss Dare gave a party. As the preparations for it progressed, I began to realize that this was the first *real* Hollywood party to which I had been invited. The names on the invitations were all important ones. Great stars, producers, studio executives, a few society people, a famous visiting scientist from Europe. Writers whose names were household words . . . and Clifton Laurence.

When the guests began to arrive, I still was uncertain about how I should greet him. My heart beat wildly at the thought of seeing him, but my brain refused to plan an attitude to take. Perhaps I could avoid any encounter—as instinct prompted me to do. After all, there were so many people coming! There would be eighty guests at little flower-wreathed tables set around the edge of the swimming pool, illuminated with crossed spotlights of soft pastel hues.

But too late to find a quick escape, I discovered myself face to face with him.

His eyes lighted as he saw me. "Lola!" he cried. "How glad I am to see you! The moment I heard about your being here with Miss Dare, I rushed over to call on you. Why wouldn't you let me in?"

"It's an old Hollywood custom," I said coldly, "—rushing over to see people who have had a bit of luck. As for why I didn't receive you, I was only evening up matters, after all."

He looked puzzled.

"Have you forgotten turning me away—when I came to your house in desperation?" I asked, heatedly. "A marvelous friend you turned out to be!"

"I never did anything of the kind," he denied vigorously. "Lola, you must have dreamed it! I looked everywhere for you. I was worried sick over your disappearance . . ."

I interrupted him with a mocking laugh. "I never heard of her!" I said, imitating his own sharp tone as he had said those same words to his servant. "Haven't I told you to keep women out of here? If it's anything important, tell her to get in touch with me through the studio!"

A slow horror crept over [Continued on page 80]



"Let's stop pretending, dear!" he said moments later, in that rich, low voice of his. "I love you and you love me"

A Real He-Man— and Can He Sing!

JAMES MELTON, the screen's new singing sensation, found success by a surprising, all-American route!

BY JOHN R. BALDWIN

AS THE elevator rose toward the twentieth floor, I berated myself silently for accepting an invitation to breakfast with James Melton, the much-ballyhooed discovery of *Stars Over Broadway*.

I thought I knew the type. Despite the fact that he was so outstanding with Jean Muir and Pat O'Brien in the picture that critics everywhere have hailed him as a sensation, I suspected that he probably was one of those fast-aging tenors made over into a handsome movie juvenile by Hollywood's make-up wizards. Melton, I suspected, probably was nothing but a pair of noisy vocal chords surrounded by ambition. And this breakfast no doubt would be a case of toast and coffee with just another flash-in-the-pan.

At this point in my dismal musings the elevator reached the twentieth floor. A moment later, the door to Penthouse C was flung wide—by a huge, good-looking chap wearing blue corduroy trousers and polo shirt. James Melton, in the flesh—six feet, two inches tall. Tenderly, I pulled at the fingers he crushed in a vise-like grip and followed him into the apartment. The place was bursting with violent song. It poured down on me from the ceiling, burst in at the windows, surrounded me, pushed me into a chair and then ceased abruptly.

"One of your recordings, Mr. Melton?" I asked brightly in the hush that followed.

"H——, no!" my giant host replied with a wide, ivory grin and a trace of Southern accent. "That's a great pal of mine, Lawrence Tibbett. He lives in the apartment below."

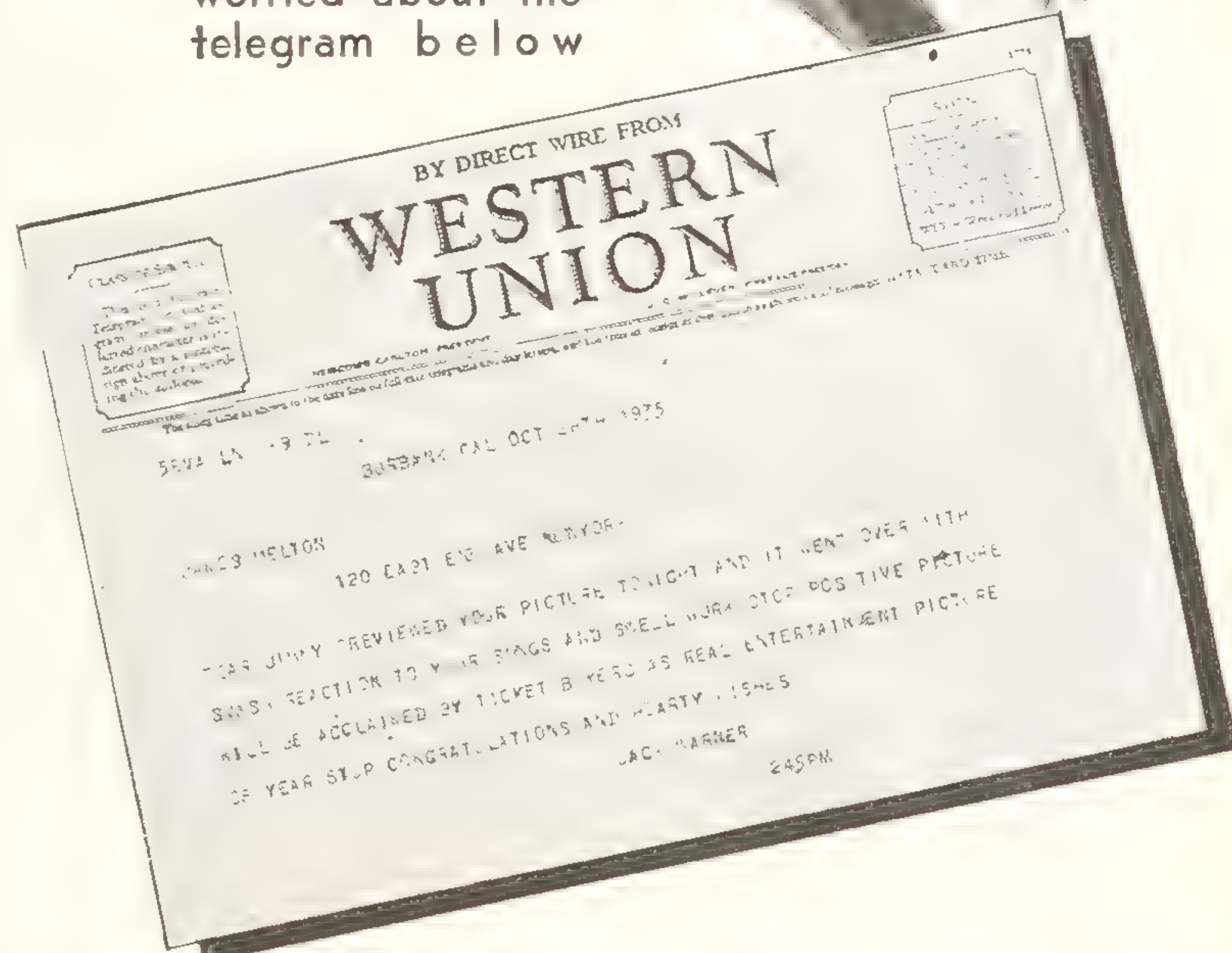
Jimmy Melton looked me over as one prize-fighter might another. Then one big fist shot out. "Tell me," he demanded, thrusting a telegram under my nose. "On the level, now, do you think this guy is kidding me?"

As I read the wire, another surprise hit me between the eyes. It was from Jack Warner, chief high mogul of Warner Brothers Studio and famous also for speaking his mind. In no uncertain terms, his telegram raved about Jimmy's first picture.

"Kidding you? Why, man, if Jack Warner didn't think you were good, all you'd get would be a pink slip telling

James Melton, from radio, is a tenor, but no crooner. In his first picture, *Stars Over Broadway*, he not only puts across the song, *Where Am I?*, but sings an operatic aria by Verdi. He is the first non-operatic personality who has shown enough vocal ability to be plausible on the screen as a Metropolitan Opera singer. His next picture is likely to be the famous operetta, *The Desert Song*.

James Melton was worried about the telegram below



you that the studio wasn't taking up your option."

"Is that a relief!" Jimmy commented, breaking into a wide grin. "Golly, I've been worried about that. You never know when you can take praise seriously in this game!"

At that a moment, a radiantly lovely girl appeared on the circular staircase in the far corner of the room, carrying a vase bursting with American beauty roses. Jimmy Melton exclaimed. "You make such grand entrances, darling! How would you like me to have a chute built right into the living room. It would be so much more startling."

This, of course, was Mrs. Melton, who reprimanded her husband cheer-

fully for his nonsense and ushered us toward the dining room. And what a sight for hungry eyes that table was! This was no movie star's breakfast. Imagine, if you can, a floating island of bacon, heaped high with golden scrambled eggs.

"Jimmy," I ventured, "don't tell me you are going to eat this! If a cameraman saw [Continued on page 86]"



G. Maillard
Kesslère



THIS is HEPBURN

8 In *Sylvia Scarlett*, her new picture, you will see Katharine Hepburn in a boyish haircut. (Through half of the picture, she masquerades as a boy.) And, as *Sylvia*, she has a variety of moods: 1. *Sylvia* lonely—in a simple, yet distinctive mourning dress. 2. *Sylvia* happy—wearing something new in raincoats. 3. *Sylvia* weeps. 4. *Sylvia* dreams. 5. *Sylvia* plays *Pierrot*. 6. *Sylvia* plays male flirt. 7. Hepburn studies her script between scenes. 8. *Sylvia* in a champagne mood.

Here is a new and unusual slant on an unusual person—Katharine Hepburn. This is an interview with Muriel King, her latest designer. Exclusive with CLASSIC!

By CAROL CRAIG

"KATHARINE HEPBURN is a girl who could not look ordinary. She knows too well what she wants in clothes—and what goes with her personality. She can make a fashion, but she cannot follow one."

Thus says Muriel King, vivid young American designer, whose own reputation for individuality has made her one of New York's foremost fashion authorities, a favorite of the smart set, and the creator of the Hepburn costumes for *Sylvia Scarlett*.

She is not talking as an old friend. She is talking as an impartial observer of the Hepburn personality, which she had to observe closely and know intimately before she could create costumes for her.

The two individualists had never met until three or four months ago—when Katharine, unannounced, walked into the King salon and asked to see some sketches of new creations. Restlessly pacing up and down, she considered two hundred of them. liked one hundred, and sent them to Hollywood to George Cukor, who was to direct *Sylvia Scarlett*, showing him what this King girl could do. He wired the designer, "Come on out." The invitation was an innovation in Hollywood, which is crowded with expert fashion creators. This is one of the first times that any young American woman designer has been summoned to the movie capital to design costumes for a special picture. Katharine Hepburn may have started something.

Muriel King accepted because she was interested in Hepburn's individuality—and because she has a healthy respect for Hollywood as a setter of styles. She allowed herself six weeks away from New York and compressed all of her observing, designing and fitting into those forty-two days.

The first thing she did was to read the script of *Sylvia Scarlett*, studying the character that Hepburn was to portray and the various backgrounds in which that character would appear. Then she went into a series of huddles with the star. And out of those close contacts come these interesting, exclusive observations:

● "SHE is tiny, very feminine, with delicate, finely-cut features—and freckles, which contribute to her particular personality.—I didn't see any flaring temperament, such as the gossips talk about. In fact, I'd say she is rather shy. Shy, but definite. The two go together in her case.



"Katharine Hepburn is a girl who could not look ordinary"

"She has far too definite a personality to fit into just any clothes. She has such good bones, such good carriage, so much distinction that her wardrobe cries for distinction, too. She doesn't try for it with fuss and jewelry. Everything she wears is very glamorous, but, at the same time, very simple.

"Every girl who has any kind of looks wants to set off those looks—make them distinctive—with what she wears. But few girls are sure of how to do that. Very few are Hepburns. They know what they *don't* like—but knowing what they *do* like is another matter.

"Miss Hepburn's awareness of what is appropriate for her, and her insistence upon getting it, are based partly on instinct, partly on experiment. She is not carried away by new fads, but, being intelligent, she is constantly open to new ideas—ideas that are practical for her, personally.

"She is hypercritical of her own appearance. Looking at herself, she is completely detached and practical—and this is a rare talent. For example, she concentrates on dresses with high necklines as a rule, because she feels that her neck is too long. And she insists on being comfortable.

"She doesn't want dresses that can't take wearing. Particularly, daytime dresses. She doesn't want the kind that need constant pressing. She wants the kind that can be worn in a room or in [Continued on page 84]

Resolutions —1936

What promises are movie stars making to themselves this year? We investigated for you!

IN December of almost any year, Hollywood, like the rest of the world, takes inventory of itself. The making of New Year's resolutions is as much a part of the holiday season—as definitely on the program—as buying the right present for Aunt Carrie in Oskaloosa, or for Uncle James in Wappinger's Falls.

So the arrival of 1936 finds Hollywood dedicated to good intentions. Some brand-new ones. Others slightly second-hand, dusted off from the year before and almost as good as new. Without exception, they are indexes to the character of various stars—a spotlighting of things they have (or have not) done, to their regret—a highlighting of ambitions, both serious and amusing.

Here they are for your enlightenment and edification. And you might get ideas for some belated resolutions of your own:

JEAN HARLOW (who makes no promises about remaining a "brownette" or returning to her former platinum blondeness): "The end of the day invariably finds me with loads of things undone. So I have resolved to turn over a new leaf in 1936. Every evening I'll enter my program for the following day in a

little date-book, and I shan't go to bed until every item is crossed off, indicating that I've written the letters I should write, telephoned the people I should telephone—and forgotten nothing."

WILLIAM POWELL (who has been talking of living in England six months of the year to avoid California's heavy new income tax): "I resolve to continue worrying. Life would be dull and vapid and uninteresting to me—Hollywood's First Worrier—if I thought everything would be all right tomorrow or next week. I even expect to adopt a few extra worries in the coming year."

JOAN CRAWFORD (who recently married Franchot Tone): "I resolve not to talk about my marriage, in any way, for any purpose. I shall neither analyze it nor make prophecies for it. And that's a resolution I will not break."

JANET GAYNOR: "I resolve to keep my fingers crossed and avoid accidents." (Janet has had serious ones in the past year.) "And I resolve to take that long-planned trip around the world."

JOHN BOLES: "I resolve to get all messed up in every picture. I'm fed up with looking like an illustration of [Continued on page 88]

They all have good intentions: (1) Merle Oberon; (2) John Boles; (3) Ruby Keeler; (4) Dick Powell; (5) Janet Gaynor; (6) Miriam Hopkins; (7) Joel McCrea

BY SONIA LEE



SHIRLEY TEMPLE'S Teacher Predicts Her Future!

MOVIE CLASSIC presents, on the next two pages, one of the most interesting prophecies ever printed—an exclusive interview with Lillian Barkley, who is preparing her for that future



In the title rôle of *The Littlest Rebel*, the littlest star is concerned with the past, not the future. For the second time, she is a small, fiery Southerner, complete with ruffles and Southern accent. With her in her new picture are John Boles—to whom she wrote letters between scenes; Jack Holt—with whom she played games off-stage; Bill Robinson—who taught her some new dances and who later almost lost his life in a water scene; and Karen Morley—who said she liked being "old-fashioned for a change." So did Shirley.



Shirley Temple likes to go to school. Her school desk is in a sunny corner of her studio bungalow. And she has an understanding teacher—Lillian Barkley (above)

Photographed exclusively for MOVIE CLASSIC by Carola Rust

By MARIAN RHEA

IF THE most famous curly head in the world should bend over a seer's crystal—
If the most famous hazel eyes should look for revelation of life's secrets—

If the most adorable childish lips should frame a plea: "My future, O mirror of fate? What of my future?"—
What would the answer be?

It is a question that little Shirley Temple, all oblivious of the crown of glory that she wears, all unknowing of her importance in the four corners of the earth, would never ask. But it is one that *you* ask and *I* ask. When we contemplate this phenomenal child and the niche—indeed, the

great chamber—that she has already won in the Hall of Fame, we cannot help asking. Our curiosity is just naturally natural.

But where can we find the possible answer? Where is the person, close enough to Shirley, yet impartial enough to see her potentialities—to be able to forecast her future? Her mother and father do not intend to dictate her future, but to allow her to develop naturally, normally, as her own abilities dictate. Yet there *is* one person who can tell the directions her development may take—namely, Lillian Barkley, Shirley's teacher and adviser and chum. And, questioning her, I have discovered the amazing fact that there is not just one answer; there are *six*!

Lillian Barkley, slender, vivid, and very, very sincere, does not like to be "interviewed." She would rather let her

Shirley is a born actress—and she has the type of beauty that will not vanish with childhood. She can still be an actress as an adult, if she so desires. But, says her teacher, Lillian Barkley, "Shirley could disappear from motion pictures tomorrow and still grow up to be a vivid personality. There are five other fields open to her . . ."



She is already a writer . . .



She has artistic talent . . .

work as teacher, dramatic coach for the stock players and interpreter for the foreign players at Twentieth Century-Fox Studios speak for itself. She has consistently avoided talking for publication about Shirley, her personality, her actions, her habits, her program at the studio.

● “But,” I pleaded with her, “I have come to you for something different—something that you, of all people, can best tell me. You have seen Shirley almost every day for two years. You have heard her lessons, answered her questions, listened to her ideas, played with her, protected her, loved her, and so *you should know* . . . What will be the future of Shirley Temple?”

She gave me an astonishing reply. Quickly, and so confidently that I knew that she spoke from deep conviction, she said: “*Shirley could disappear from motion pictures tomorrow and still grow up to be a vivid personality. There are five other fields open to her!*”

Of course, you know my next question: “What fields, Miss Barkley?”

And then Lillian Barkley, sitting quietly behind her desk in the little office that they have built for her at the studio, told me things about little Shirley Temple which the world, for all its interest in and devotion to this remarkable child, has not known until now!

She showed me—as I shall show you—that Shirley has the unmistakable potentialities of becoming six distinct beings, because of six distinct talents that she has. Shirley is a born actress—and she has the type of beauty that will not vanish with childhood. She can still be an actress as an adult, if she so desires. But she will have a wide choice of careers. For, according to her teacher, Shirley could become a successful painter or, perhaps, a cartoonist; a splendid musician; a famous writer; a great dancer; or—last, but not least (when you consider the rich, full life that such an existence could offer)—a capable farmer!

● “I don’t mean that Shirley shows just the *average* inclination toward any one of these possibilities,” Miss Barkley said. “I mean that already she has displayed such marked leaning toward these various lines that you wonder how one small person, six years old, could harbor all of these interests.”

She took a packet of papers from her desk, and handed them to me. “Some of Shirley’s drawings,” she said.

I looked at them. One portrayed a rabbit being fed carrots by a man who, Miss Barkley explained, takes care

of Shirley’s rabbits, when he is not being a studio prop-man. Another was supposed to be Charlie Chaplin skidding around a corner. Another was Miss Barkley, herself. Still another depicted a group of people engaged in various activities. These, Shirley’s teacher said, were studio workers.

The pictures were not the work of a genius, of course. But even I, with my limited knowledge of drawing, could see that each possessed a certain sureness and a certain strength that were out of the ordinary.

Shirley loves to draw, Miss [Continued on page 64]

Dear Miss Barkley,
+ the 1st of the 1st
good home and take
them to bed. I
every day and in
+ from the water
ush. They are
and rabbits.
love
Shirley
Temple

Left, Shirley writes to her friend, the prop man. Below, as she pictures him



She is gifted musically . . .



She is a born dancer . . .



And farming fascinates her

Be an Actress in Real Life!



Says

CLAUDETTE
COLBERT

If you want to develop your personality—if you want to succeed in your ambitions—here are some big, valuable, tested tips!

By JAY CHAPMAN

BE AN actress in everyday life—if you want to succeed,” Claudette Colbert would advise the woman with ambition, no matter what that ambition may be. And Claudette should know about success. She has succeeded to such an extent that she received last year’s “best acting” award of the Academy of Motion Picture Arts and Sciences—is one of the top favorites of filmgoers today—and has studios standing in line, waiting to star her in prize rôles and pay handsomely for the privilege. Nor is this all. Howard Chandler Christy, the noted artist, calls her one of America’s ten most beautiful women; and artist Neysa McMein calls her one of America’s most charming women.

In twelve years of interviewing world celebrities, I have never stumbled on a more intelligent, valuable and unusual bit of advice for the average woman. The advice was doubly unusual, coming from a person so completely natural and untheatrical. And she nearly gave me heart failure, for fear that she would not let me pass it on to you—and you—and you. “It’s all right to chat about it,” she said, “but in print it might sound frightfully preachy.”

I doubted that anyone, knowing Claudette Colbert either on or off the screen, would ever consider her “preachy”—but I understood what she meant. Words spoken can be more persuasive than words written. Words spoken can have charm, humor and sparkle that cold print lacks. Yet here was too important a message to forget, to shelve. If Claudette had qualms about giving advice in public, I was willing to take the risk . . . the very small risk. I would, I told her, state her theory of success in my own words.

However, I cannot resist quoting some of her pungent remarks. Your appreciation of them will have to earn me her forgiveness.

Any modern, intelligent girl or woman may acquire a knowledge of the art of acting that will be of tremendous advantage to her, if she uses it deliberately to aid her in every phase of her daily life. This, Claudette Colbert ardently believes.

She holds with Shakespeare that “all the world’s a stage, and all the men and women merely players.” If you are a living, breathing human being, you are acting most of the time, whether you like it or not. This being the case, you may as well learn to act well. Your success, your social usefulness and your happiness all depend to some extent on how skillfully you portray the many and varied real-life rôles that are thrust upon you, as situation follows situation in the plot of your existence. [Continued on page 60]

Claudette Colbert has just completed *The Bride Comes Home*—a comedy about a rich girl who is determined to be a working girl—and has her troubles convincing wealthy Robert Young and hard-working Fred MacMurray that she means it. You will appreciate her battle doubly after reading this article. (P. S.—for women only: You will be interested in the “working girl wardrobe” designed by Travis Banton especially for Claudette.)

Heroines sometimes use tricks to attract men.
But those ruses might not work in real life!

By MARK DOWLING

COULD any woman in private life employ with success the tricks of attracting men that a clever actress uses so successfully on the screen? Could *you*? . . . Do screen beauties themselves use similar tricks in their own private lives, after seeing how effective those wiles appear in the eyes of the camera?

I asked Bette Davis. And she told me, "There are man-snaring tricks that might prove almost foolproof, if employed by a woman in private life." Then she added, emphatically, "*But any woman would be a fool to use them!*"

"A love founded on artificiality or false illusions is doomed from the beginning," she continued. "I first realized that when I was seventeen or so. Ever since, I have scorned women who 'put on acts' to capture their men. They are shallow, stupid and selfish. I tried to put across every one of those points when I played *Mildred* in *Of Human Bondage* . . . just as a man—Somerset Maugham—did when he wrote the book and created the character. I tried to make audiences feel what I feel, myself—that it is incredible that a man can love a woman who never risks being herself.

"Any woman instinctively senses at the beginning of an acquaintance whether a man is interested in her or not," Bette added. "If he is not naturally attracted to her, she will be wise if she leaves him alone.

"To me, [Continued on page 62]

Bette Davis again co-stars with Leslie Howard (below) in *The Petrified Forest*, just completed. But she is the opposite of the girl she portrayed so devastatingly in *Of Human Bondage*. She uses no cruel tricks to attract him. They meet again in a restaurant, however—this time in Arizona. She is a Westerner, eagerly alive; he is an Easterner who thinks he is tired of living.

But— Don't Try Vamping!

says

BETTE DAVIS





Portrait by Fryer

Great Actor— Great Hermit

There's a reason why PAUL MUNI takes you out of yourself with his acting. He lives as no other actor in Hollywood lives. This great story tells you how—and why

By HARRY LANG



Above, Paul Muni as "Pasteur," the young scientist

Above, Muni as "Pasteur," the doctor

PAUL MUNI looked ghastly ill, as I watched him between scenes of *The Story of Louis Pasteur*—the dramatic screen version of the scientist's life. There he stood, 'way off on one side of the set, leaning with weary heaviness against a light scaffold, where the lights would not burn his eyes. Electricians shifted lamps, "prop" men hurried about, but Muni did not appear to see them. His face was heavy with lines of suffering. He talked to no one; just clung there.

After a while, Director Wilhelm Dieterle quietly walked to his side, quietly told him: "We're ready for the next take, Paul."

Muni looked up wearily. Slowly, painfully, then, he let go of the support to

which he had been clinging. Every step was an obvious effort as he tottered, bent and weak, to a wheel chair before the camera. An assistant director had to help him as he lifted a foot, put it unsteadily on the foot rest of the chair, and lowered his body into the seat.

Dieterle nodded. "All right, turn 'em," he called, and the cameras began whirring softly inside their "blimps." "SILENCE, please!" shrieked an assistant director. The "take" was on; under the hot lights, the sick man, Muni, went painfully through a brief scene. . . .

I turned, resentful and astonished, to the studio publicity man who had come on the set with me. "I didn't know Muni was ill," I protested. "Why in the name of decency do they let him work when he is so obviously sick?"

"Sick, my eye!" the press-agent snorted. "Muni is just as well as you or I—in better health than either of us, as a matter of fact."

"But *look* at him," I insisted. "He can hardly walk!" (The assistant director was helping him out of the wheel

chair again, half-supporting him as Muni walked over to the corner of the set and sank back into an easy chair, his eyes closed.)

"Sure," said the publicity man. "He *looks* sick to death—but it's all an act. You see, when Paul is making a picture, he doesn't ever step out of character—even between

[Continued on page 66]

Seeing Paul Muni in *The Story of Louis Pasteur*, you will understand—because of this story—how he has worked the miracle of losing his own personality in that of the man he portrays. A man who actually lived—a man unlike Muni in appearance—a man who made life safer for all of us by his own daring adventures in science.

Classic's FASHION PARADE



If you dream of romance in a gown glowing with glamor... consider Wendy Barrie's festive evening frock of silver-and-rose lamé. She is so partial to it that it was whisked from her personal wardrobe into "Millions in the Air." It glorifies youth... like all of the new fashions in the following pages



Don't wear horizontal stripes if you want to look slender. These two figures are the same size—though the one on the left looks plumper. . . . Right, Ginger Rogers makes middies popular again...in "Follow the Fleet"

By MURIEL STANDISH

IF A MILLION women were asked one question — "*What treasure in life do you covet most?*"—I believe the million answers, if spoken truly, would be as one:

"Give me beauty . . . Just beauty. . . . With beauty, I can win my other heart's desires. With beauty, I can find love, happiness, success. With beauty, I can conquer the world. . . ."

You are protesting, aren't you? Some of you who are reading this are saying: "I am not among those million women. There are other things I would much rather have than beauty. There are—"

But think! *Would* you rather have something else?

You go to beauty parlors, don't you? You may be fifteen or fifty, but you love manicures, facials, hair waves. You are interested in correct make-up. And your clothes are not merely coverings in the name of comfort and propriety, are they? You seek things to wear that are becoming and pretty, don't you? You want to look chic and smart, don't you?

Why?

Because you are a part of that great feminine horde joined in a single quest—a quest for beauty. This search has been going on since the beginning of time. In days gone by, women put rings in their noses and tattooed their faces, and built coiffures like baskets—in quest of beauty.



Take Tips from GINGER ROGERS!

There are ten very good reasons why Ginger is attractive, and popular. Here they are—too worthwhile to miss!

Nowadays, we do better than that; we think. We have changed our styles, but the quest is the same. We still are secretly or frankly looking for, hoping for, *working* for—beauty. And, along with beauty, we are seeking fashion smartness. Maybe we can be beautiful without being smart, or smart without being beautiful, but we *want* to be *both*, if possible!

And whether we realize it or not, we seek tips from films on beauty, charm and fashions.



Wear appropriate accessories—like the figure at far left. The one at near left is overdressed with her fancy accessories



Be neat, says Ginger. At far left is a picture of neatness. At near left, how you look with hair untidy, tie crooked, belt askew and slip showing



Drawings by
BERNARD NEWMAN,
who designs
Ginger Rogers' clothes

Wear the right clothes at the right time. For example, street clothes should be simple and tailored, as at near right—not fluffy-ruffly, as on figure at far right



Watch your posture, if you want to be attractive. Near right, a "wrong" figure—slumped down, round-shouldered. Far right, correct posture

ness, posture, the selection of accessories, and other definite rules for being attractive. And how interesting, sensible and easy-to-follow they are!—as you will discover for yourself.

● All of which brings us to the subject of Ginger Rogers, the most popular star on the screen today and the model of beauty, fashion and charm to millions of American women and girls. She was not always the lovely-looking person that she is today. Just a few short years ago, she was a youngster without particular poise, magnetic charm, or outstanding beauty—all of which she has now in great measure. How did she achieve them? What rules that she made for herself could she give to the rest of us?

I went on the set of *Follow the Fleet*, her new picture with Fred Astaire, to ask her. I soon made the surprising discovery (surprising in Hollywood) that she is disparaging about her looks and her charms. She does not think that she is beautiful at all. But she does have marked ideas about what any girl can do to appear at her best and how any girl can achieve smartness. Practical ideas they are, too—ideas that will be helpful to you and to me.

She did not go into abstract discussion of "personal magnetism," "verve," "personality" or any of the other intangibles that make a girl a social success. Friendly, forthright Ginger brought forth concrete suggestions about neat-

● *Be neat.* That is Ginger's first self-imposed rule for achieving attractiveness.

"Bunchy lingerie, slips that show, wrinkled stockings, gaping plackets, run-over heels and all the rest of the slovenly touches that ruin many an expensively dressed woman's appearance are, I think, a tragedy," she said. "For one thing, they are so unnecessary. A girl can be svelte in a seven-ninety-five dress if she is neat. She can keep the heels straight on a three-fifty pair of shoes. She can sew fasteners on the most inexpensive coat, suit, dress or pair of pajamas. Real neatness," Ginger continued, "begins underneath your dress or suit — with your lingerie. Most women wear girdles, these days, or tightly-fitting clothes; if they don't, they should. It takes a very, very perfect figure to look its best without a little 'clothes-sculpturing.'

"Some girls today feel that
[Continued on page 76]

All rumors to the contrary, Ginger Rogers and Fred Astaire are continuing as a screen team. They are now completing *Follow the Fleet*—in which Fred trades his top hat for a gob's hat and Ginger becomes a sailor's sweetheart. They give each other their songs and dances in a new—a nautical—setting, with music by Irving ("Cheek to Cheek") Berlin. Ginger wears a natty new wardrobe, designed by Bernard Newman, who drew the smart sketches on these pages. You will get fashion hints from that wardrobe for Spring . . . when you will be seeing Ginger and Fred in their next picture, *I Won't Dance*.

GWEN WAKELING (in inset) is a Hollywood phenomenon—a female designer of feminine fashions. There are a few other women stylists in the studios, but none ranks with the Adrians, the Bernard Newmans, the Orry-Kellys and the Travis Bantons as Miss Wakeling does. She is American, from New York, and as dramatic as her creations. She was brought to Hollywood by Twentieth Century-Fox, for whom she has just costumed the new Warner Baxter picture, *King of Burlesque*. Mona Barrie, featured in the film, models three of the Wakeling creations here. And the question is: Are they more feminine than creations of men designers?

Gwen Wakeling,
Designer

More Feminine...?

1. Mona Barrie wears this gown of silver and white lamé in "King of Burlesque." It has new back fullness with looped bustle effect, fine front shirring, novel shoulders

2. Something new in smartness is the blue woolen frock worn by Mona Barrie—with its clever slot seaming about bodice and sleeves. The hat is blue; the accessories, gray

3. Pleated ruffles work new fashion magic on a chic cocktail costume worn by Mona Barrie—a gun-metal lamé blouse, pin-dotted in black, with a black velvet skirt



Will Walling, Jr.



2



Outdoorable!

1. To ski or not to ski? If that is the question, it is easily answered when you have an outfit as colorful and cosy as Marsha Hunt's. You'll ski! It is brown wool, trimmed with vari-colored purling

2. A pretty trick all dressed for a wintry trek is Marsha Hunt, who first caught your eye in "The Virginia Judge." With skiing trousers, she wears a striped jumper that laces smartly up the front

3. There's no fun like snow fun, hints Helen Wood, young starlet of "Champagne Charlie." (You'll see it soon.) She takes to the hills in ski trousers, suede jacket, knit belt, scarf and anklets

For the New Year's Days



—Welbourne



Glamor to frame
Marlene Dietrich's
beauty is perfectly
selected in feather-
trimmed gloves . . .
silver fox . . . veil-
ing on an exagger-
ated tam, which
she will wear in
the film, "Desire"

Gay bands of
red, green and
silver give dash
to Anita Louise's
black crêpe frock.
A velvet turban
becomes flirta-
tious with a chic
veil. This modern
outfit is much in
contrast to styles
she wears in the
film, "The Story
of Louis Pasteur"



—Welbourne

Olivia De Havilland arrives in a pebbly weave black crêpe outfit with semi-fitted jacket and jauntily feathered turban. The quilted silver vest and flower add an exciting touch. And Olivia is exciting in "Captain Blood"



—C. S. Bu

Here comes Cecilia Parker (the heroine of "Ah, Wilderness") in an utterly simple, ultra-smart wool crêpe frock. Tucking and gold belt are chic details

It may be monkish in line, but it is daring in mood—this extremely dramatic gown of Kitty Carlisle's! Flowing lines and wide skirt feature its beauty. Kitty made a great success in "A Night at the Opera"



--Hurrell



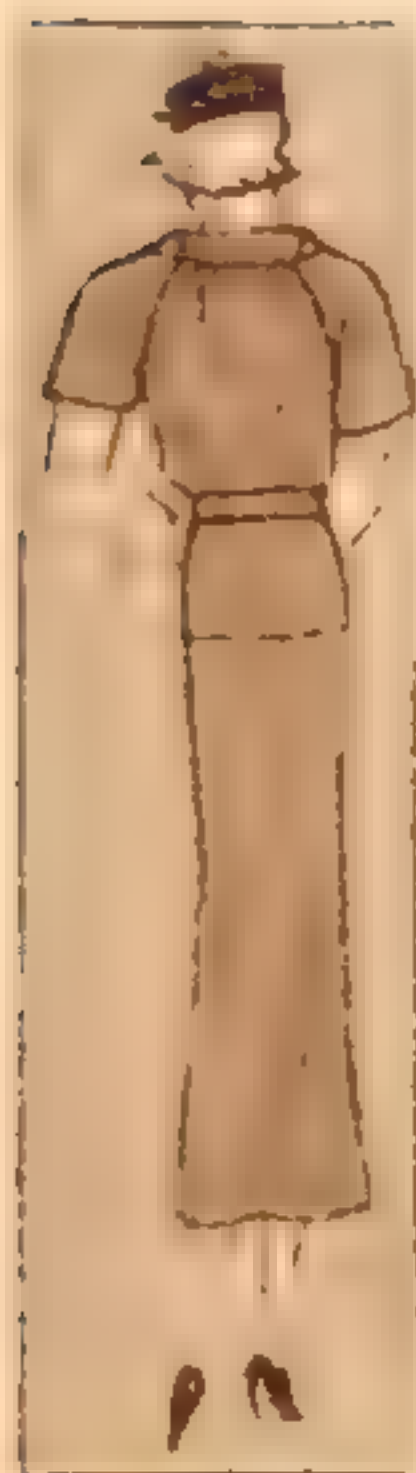
--C. S. Bull

Silver lamé creates Elizabeth Allan's striking gown with halter neckline. Note the jeweled back clip. Elizabeth is a sensation in "A Tale of Two Cities"

For the
New
Year's
Eves



Schiaparelli designed it . . . Helen Vinson wears this exquisite gown in G-B's "King of the Damned." Grecian lines inspired this creation with its golden stripes and flame mousseline background. Helen's silver sandals (above) were also inspired by ancient Greece



872

Start the New Year Style—Right!

You can dress as smartly as Marian Marsh, Arline Judge and other movie stars—by using CLASSIC patterns!

MOVIE CLASSIC'S Patterns are expertly styled in every detail—are easy to use (with complete, clear instructions)—and are accurately cut, insuring perfect lines. They are obtainable at any store selling "Screen Star Patterns." Or you may order by coupon at the bottom left.



869

MOVIE CLASSIC'S Pattern Service,
Fawcett Bldg., Greenwich, Conn.

For the enclosed.....cents, please send me Marian Marsh Pattern No. 872—Arline Judge Pattern No. 869 (circle style desired).

Size..... Bust.....

Name

Street

City

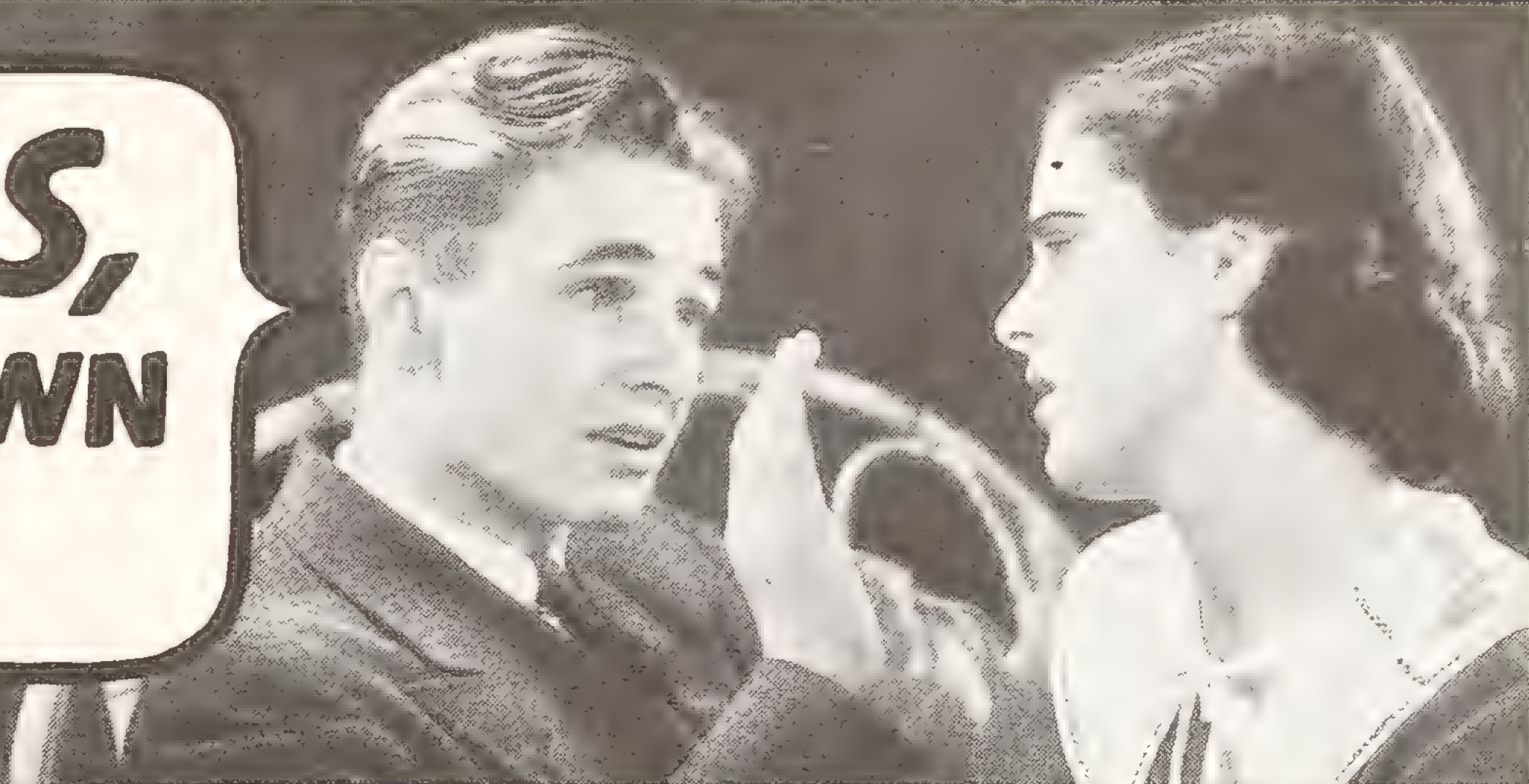
Patterns, 25c each

Canadian readers may order by mailing coupon to MOVIE CLASSIC'S Pattern Service, 133 Jarvis St., Toronto, Canada.

872. This simple little two-piece wool frock is from the personal wardrobe of Marian Marsh, who is newly famous for her performance in the Columbia picture, "Crime and Punishment." In watermelon-red, distinguished by a new and charming neckline, it is the sort of dress that freshens a winter wardrobe and is gay and lovely for early spring. Crêpe silk, either plain or printed, is another interesting fabric for this easily-made dress. Patterned for sizes 14, 16 and 18 years; 36, 38 and 40-inch bust. 25c

869. Arline Judge—who is now appearing in "King of Burlesque" with Warner Baxter — is always pertly dressed. And she is particularly partial to dresses that are delightful for all-day wear—like this smart new one. It is made of crêpe Roma in bluish-purple, and cut along lines outstandingly chic. The starched lace jabot adds an air of freshness and daintiness, and pleats give graceful swing to the slim-line skirt. This dress is patterned for sizes 14, 16 and 18 years; 36, 38 and 40-inch bust. 25c

NO, SIS, THUMBS DOWN ON EDNA!



**Edna had
too many
pimples
~
but not
for long**

ONLY A FEW WEEKS TO THE BIG STEWART DANCE—AND NO ONE'S ASKED ME YET. OF COURSE I **COULDN'T** GO IF I HAVE ALL THESE PIMPLES!



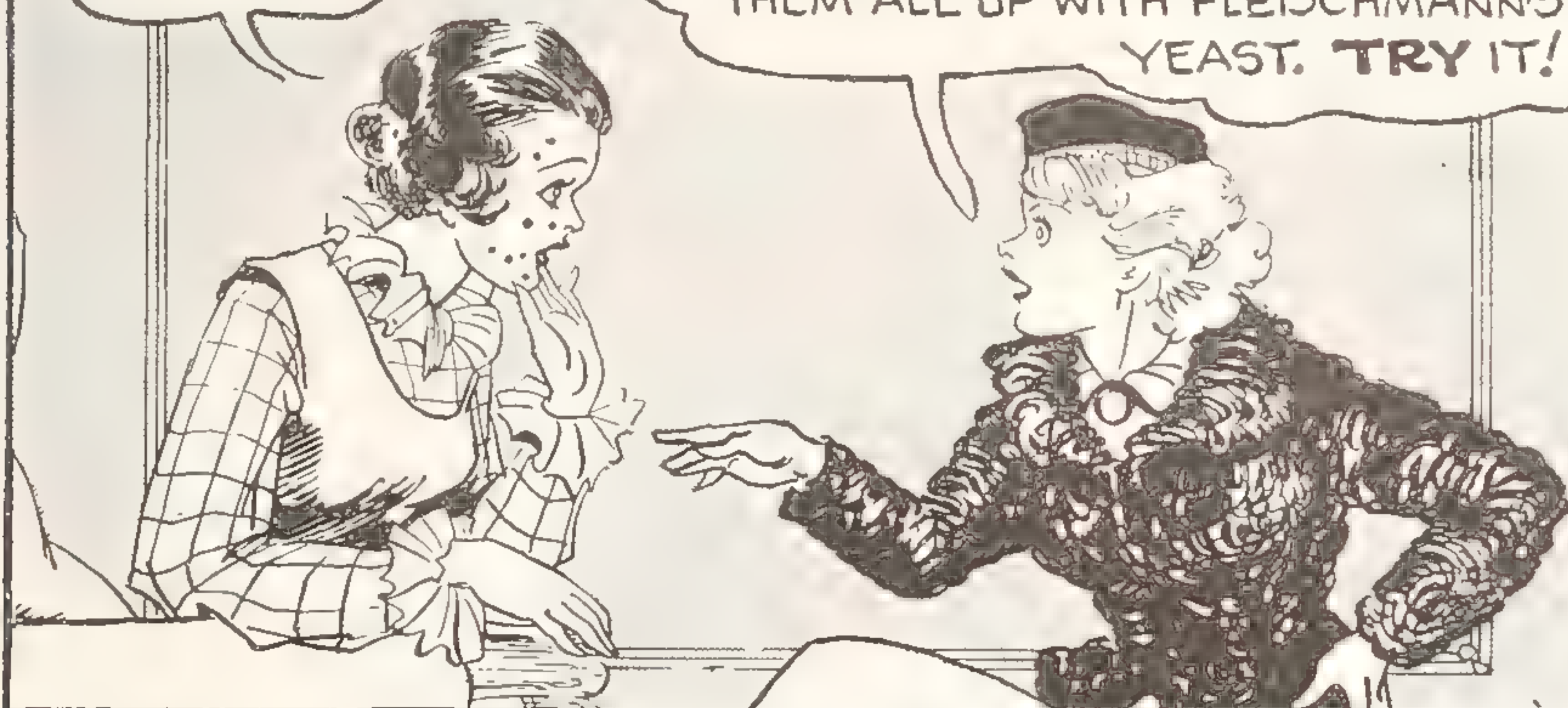
I FOUND OUT WHY WALLY WON'T TAKE EDNA TO THE STEWART DANCE. IT'S HER TERRIBLE SKIN!

OH, HEAVENS, IF **THAT'S** ALL! I'LL SEE HER ABOUT THAT—I KNOW WHAT TO DO FOR PIMPLES



NO, I'M NOT GOING TO THE STEWART DANCE. FOR ONE THING, MY FACE—

EDNA, REMEMBER WHEN I HAD A LOT OF PIMPLES? I CLEARED THEM ALL UP WITH FLEISCHMANN'S YEAST. **TRY IT!**



2 WEEKS LATER

SEE HIM STARE! I BET HE'S SURPRISED TO SEE MY FACE ALL CLEAR AND NICE

WHY, HELLO, EDNA! SAY, I KNOW IT'S AWFULLY LATE, BUT I'VE JUST DECIDED TO GO TO THE SWANK STEWART DANCE—GO WITH ME?



WELL, YOU PULLED IT OFF. I SEE EDNA'S SKIN IS LOVELY AND SMOOTH AGAIN

YES, I KNEW IT WOULD WORK. SHE CERTAINLY LOOKS HAPPY, **NOW**



Don't let Adolescent Pimples make YOU feel left out!

BETWEEN the ages 13 and 25, important glands develop. This causes disturbances throughout the body. Waste poisons in the blood irritate the skin. It breaks out in pimples.

But even bad cases of adolescent pimples can be corrected—by Fleischmann's Yeast. Fleischmann's Yeast clears the skin irritants out of the blood. And when the cause of the skin eruption is removed, the pimples disappear.

Eat Fleischmann's Yeast 3 times a day, before meals, until skin clears. Start today!



—clears the skin
by clearing skin irritants
out of the blood

For Years I Suffered *in Silence!*



**AN AFFLICTION
THOUSANDS SUFFER,
BUT FEW
TALK ABOUT!**

HEMORRHOIDS or Piles are one of the worst afflictions. They not only harass and torture you, but they play havoc with your health. They tax your strength and energy, wear you down physically and mentally and make you look haggard and drawn.

Piles, being a delicate subject, are often borne in silence, and allowed to go untreated. Yet, no condition is more desperately in need of attention. For Piles can, and often do, develop into something serious!

REAL TREATMENT

Real treatment for the relief of distress due to Piles is to be had today in Pazo Ointment. Pazo almost instantly stops the pain and itching. It is effective because it is threefold in effect.

First, Pazo is *soothing*, which tends to relieve sore and inflamed parts. Second, it is *lubricating*, which tends to soften hard parts and also to make passage easy. Third, it is *astringent*, which tends to reduce swollen parts.

Pazo is put up in Collapsible Tubes with special Pile Pipe, which is perforated. The perforated Pile Pipe makes it easy for you to apply the Ointment high up in the rectum where it can reach and thoroughly cover the affected parts.

REAL COMFORT

Pazo is now also put up in suppository form. Those who prefer suppositories will find Pazo the most satisfactory. All drug stores sell Pazo-in-Tubes and Pazo Suppositories, but a trial tube is free for the asking. Just mail coupon or post card.

Grove Laboratories, Inc.
Dept. 26-F, St. Louis, Mo.

FREE

Gentlemen: Please send me free PAZO.

NAME _____

ADDRESS _____

CITY _____ STATE _____

"Be an Actress in Real Life!" Says Colbert

[Continued from page 46]

STRAIGHTFORWARD Claudette Colbert is not advocating pretense, insincerity, the putting on of a constant show or "act." That is not at all what real acting, on stage or screen or in private life, constitutes. Acting is self-expression—revealing truth, not camouflaging it. In using the art, you do not pretend; you emphasize.

"I like to think of 'everyday acting' as a form of self-improvement," Claudette declared. "To condemn it as insincerity would be to misunderstand not only modern acting, but modern life. Just as it would be ridiculous to condemn as insincere the proper use of cosmetics, or the wearing of an unusually pretty gown, when a girl wants to be her most attractive self."

Let's cite some typical instances to illustrate how you might use acting ability in private life.

Suppose you are applying for a position. Rival applicants have already been interviewed; many are waiting behind you. You know that you could do the work ably, but in the few minutes allotted to you, can you convince your prospective employer of this fact? Ah—that's when a girl needs skill at expressing herself, the confidence and the persuasive powers of a fully developed personality, which a knowledge of acting will give!

Or let's say that you are competing for social popularity—making your first appearance with a new crowd. Here, too, you will find numerous rivals. In this situation you need ability to express yourself easily, confidently, engagingly—to entertain and please groups of people. In such a situation, what wouldn't you give for the arts of an actress?

THE first training required in "everyday acting" is available through courses in dramatics in public schools, colleges, and night schools; also through clubs and other co-operative and community projects. Experience in amateur theatricals, preferably under capable coaching, is always excellent. But once the groundwork is completed, you are your own best teacher, provided you faithfully and continually try to improve yourself, and study good professional acting. Once you learn something of acting technique, you easily grasp and appreciate that seen in films.

For there is a close resemblance between your real-life use of acting, and Claudette Colbert's screen use of her art. She etches a fiction character; you portray your own best self. Doing so teaches you to *know* character, and to improve and fortify your own. You learn to cultivate that best self of yours,

and presently it dominates, perhaps even obliterates, less admirable sides of your nature.

Even though in private-life acting you portray only yourself, you have plenty of need for versatility. That is demanded to bring out the different moods and facets of your own complex nature. You, like the screen actress, can cultivate versatility by studying the characteristics of people you meet in real life, see in movies, or read about in books.

WHILE adding variety to your *outward* personality, you actually broaden and enrich your character. The moods that you bring to light, control and express, will grow into stronger character facets within you. And while the average woman lets her moods come forth at random, controlling her, rather than being commanded by her, your training in acting will make your moods more manageable.

For example, suppose you are back again, applying for the position we mentioned. You realize (through the powers of observation and understanding of character given you by the study of acting) that a sober, prim secretary is required. You may have your sober and prim moods, but just now you are tempted to giggle. Wouldn't a control of mood be handy? I have seen that gay soul, Claudette Colbert, laughing a moment before, enter a scene on the crest of a flood of tears that would break your heart!

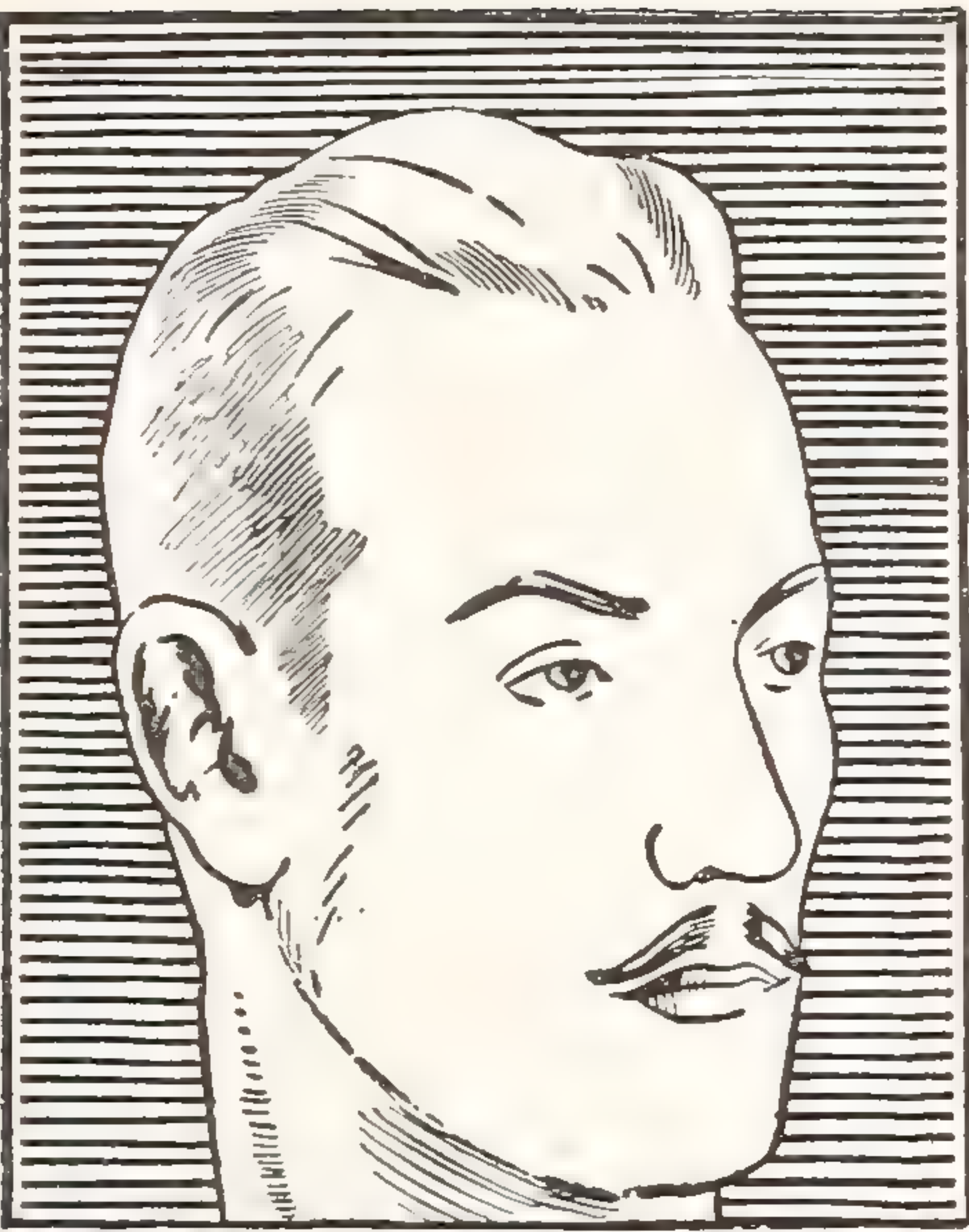
At a social function, you may be inclined to sadness. Many a social function affects one that way. But being a trained, real-life actress, you are able to throw yourself into the fitting, frivolous mood. And in your romance, you may distance your scheming rivals—rivals are always scheming!—by emphasizing those character traits that will appeal to the man you love.

But enough! Your imagination can carry on from here, and it need not be limited. You, like the great actresses of stage and screen, will ripen in experience, improve in technique with every passing month and year.

When and where to begin? *Now*, and anywhere. Perhaps by studying the first character you see, or by running, not walking, to the nearest movie theatre. By joining a local drama club or class. By organizing something of the sort yourself. And you will have a success secret in advance, revealed to you by Claudette Colbert—you will know what you are seeking in these activities.

Once you have that knowledge, life is your starring vehicle, the world your stage!

News note: As we go to press, Claudette Colbert announces that in January, 1936, a bride will come home with Dr. J. J. Pressman, noted California surgeon—and that the bride will be Claudette Colbert.



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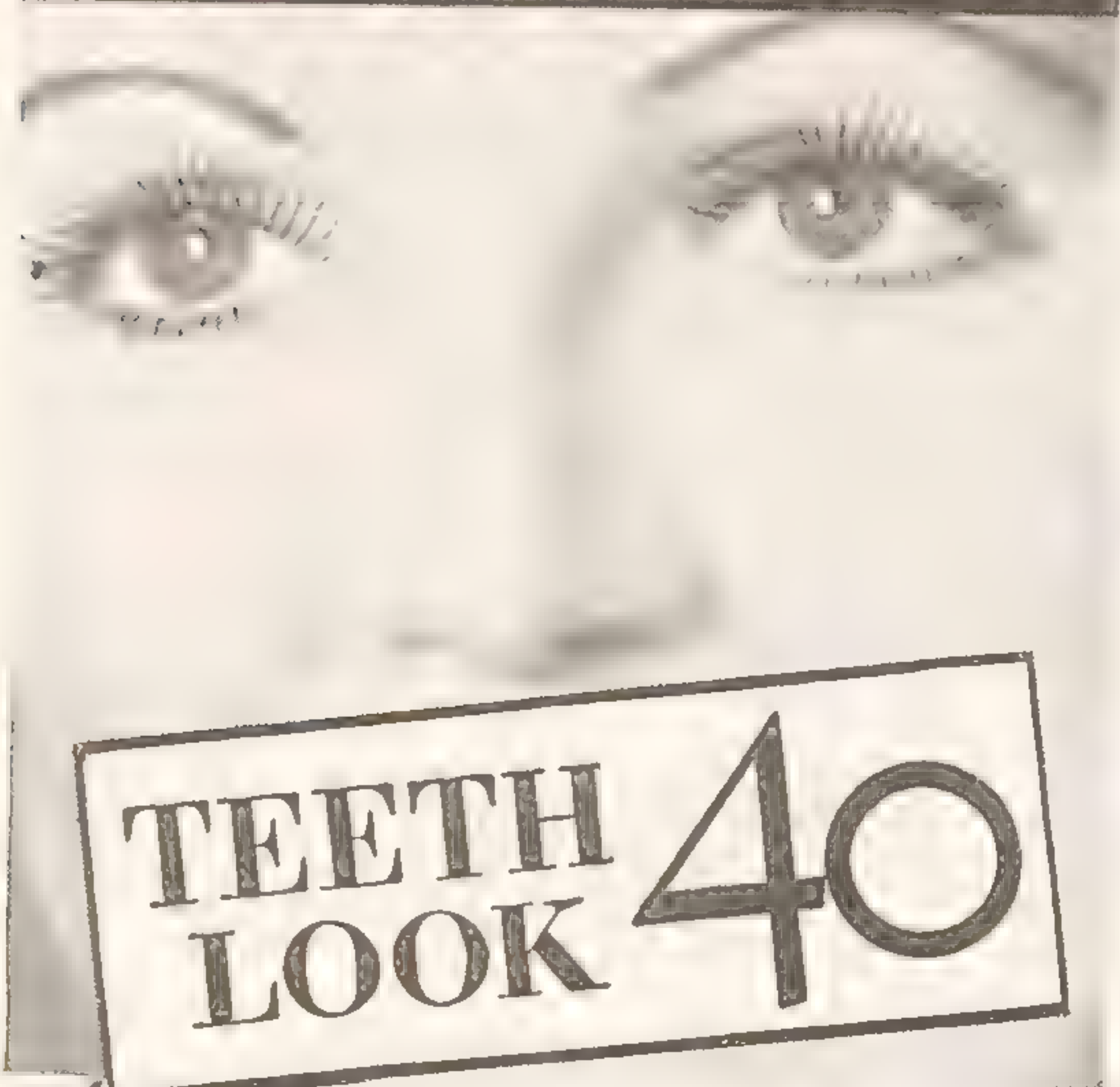
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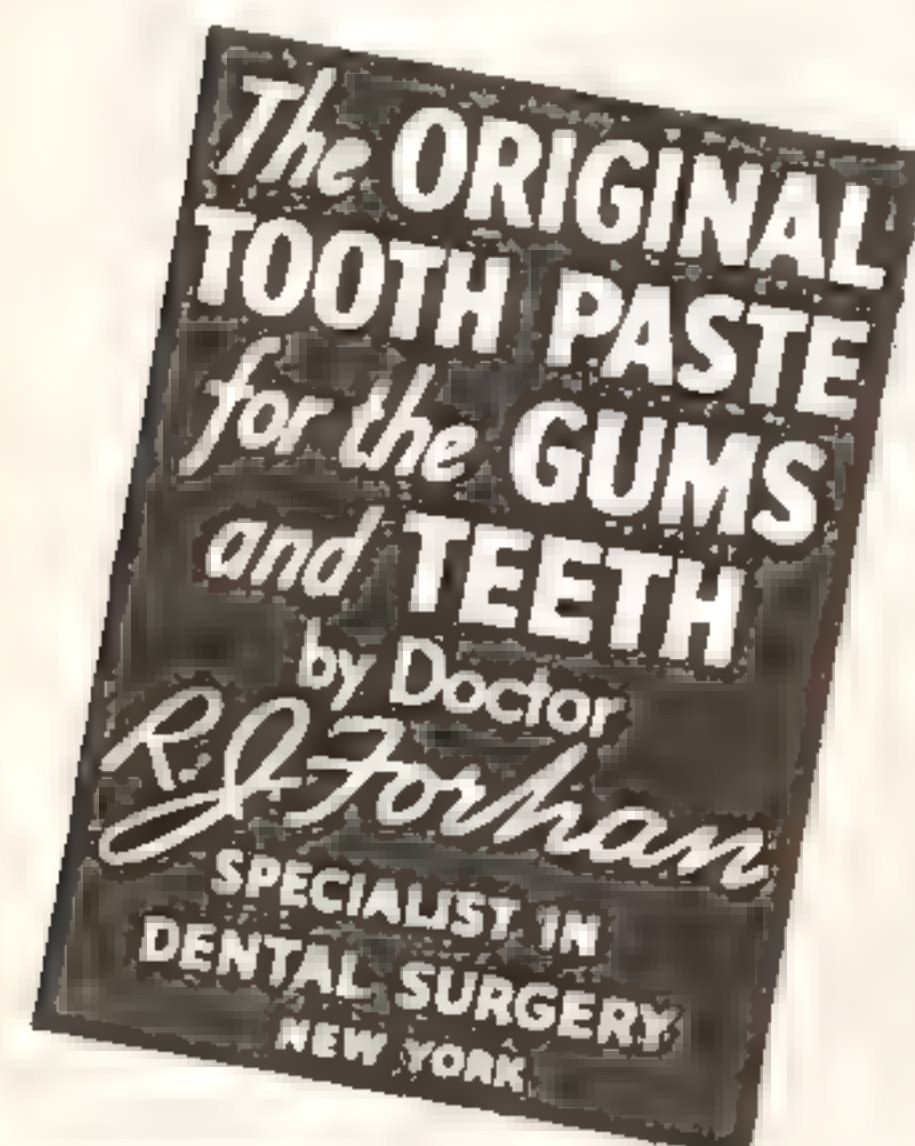


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"But—Don't Try Vamping!" Says Bette Davis

[Continued from page 47]

the idea of a woman using tricks to interest a man—including the ones that are practically infallible—is old-fashioned stuff. Worthy of a *Mildred*, perhaps, but not worthy of a modern, intelligent woman. To me, no man would be worth having, if I had to put on an act to get him."

It seemed easy for Bette to have such decided opinions—provocative and fascinating as she is with her creamy complexion, her large, expressive eyes and her vivid red lips. Naturally, she attracts men. But what of the countless women who haven't great natural charm? Aren't they justified in using tricks to attract masculine attention?

"Definitely, NO," Bette answered at once. "If men are not attracted to a woman, it's because there is something basically unattractive about her. I don't mean clothes or beauty. Many of the homeliest women in history have been the greatest successes with men. Charm goes deeper than physical attractiveness."

"One fatal mistake made by unpopular women is being too anxious . . . trying too many wiles. Nothing depresses a man more than a man-hunter."

"INSTEAD of pretending indifference to a man—instead of using indifference as a trick, as *Mildred* did in *Of Human Bondage*—a woman should discover resources within herself that will make her independent and self-reliant. Men can respect that attitude. They can't respect an attitude of studied indifference, even when they suspect that a woman is only pretending. And they always do suspect it. That's what makes a pose of indifference one of the most successful man-getting tricks a woman could adopt—if she believes in tricks."

"Of course," she added quickly, "independence can be overdone, too. Heaven help the woman who is too independent! But there is a nice half-way self-reliance that any woman can attain. Stories stressing it are beginning to be written that way for the screen, and I believe that there will be more of them. Myrna Loy has played rôles of the type that I mean. So has Rosalind Russell."

So has Bette herself, in *Front Page Woman* and *Special Agent*, pioneering as this new, *naturally attractive* type of modern woman.

She continued thoughtfully, "The basic fact about this new type of woman is that she does not use *tricks* on men. And that fact makes her different from the flapper, with her amorous forwardness—different from the seductive old-time vampire—different even from the glamor queens. She has to be pursued, for all her modernity, just as an old-fashioned girl had to be pursued. And the woman who uses tricks is doing the pursuing."

"Maybe I've missed a lot of fun," Bette continued, "not trying tricks to attract

men. Some men like it, you know. It flatters them. For instance, there is one trick that works well on the screen and in real life, too: Let your sweetheart see only your most glamorous side! Go out with him only when you're looking too lovely and feeling in a marvelous humor!

"I would not do that. Sooner or later, he would find out that I was human enough to have moods—and then disillusionment would follow. I might lose the very thing that I had struggled to win—his love. So I would do just the opposite. I would make a definite point of letting any man I was interested in see me at my worst—when I was in a foul humor, and not looking too well! Then he couldn't build around me any illusions to be broken."

"ANOTHER screen trick that is absolutely foolproof is to pretend an interest in a man's work, whether you are really interested or not. I know a girl in this town who uses this trick again and again in private life—with brilliant success. Before meeting a man, she finds out what his chief interest is, and then manages to ask him coy questions about it. It's a feminine trick that can't fail. But when the man finds out that he has been tricked—that the woman wasn't really interested—she loses everything. I've seen that happen, too."

"That is why I believe a woman would be stupid to try to imitate the man-getting methods of screen heroines who aren't natural, honest, sincere. Their tricks *might* not work in real life, where everything wouldn't be pre-arranged to *make* them work, as in a scenario."

"There are other tricks," Bette added, "but the women who use them are beneath contempt. I have seen a girl go after a married man—and win him—by posing as a good friend of the wife. Some girls rely completely on physical attraction to win their men. They are cheating the very men they love, offering them so little."

"Such tricks," she finished, "are a woman's last resort. If she can't get a man interested without tricking him, she had better leave men alone. She will save herself plenty of future trouble."

And Bette Davis' belief in feminine honesty—first, last and always—is borne out by her own marriage. She was married to Harmon O. Nelson, Jr., young orchestra leader, before she had risen to full stardom on the screen. For months gossip writers made that marriage a target for rumors of divorce. For months at a time Bette and Harmon were separated by their work—she being in Hollywood, and he in various other cities. All of these things might have smashed their happiness if it had not been grounded on a firm foundation—a foundation of sincerity and honesty, devoid of tricks.

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Shirley Temple's Teacher Predicts Her Future

[Continued from page 45]

Barkley said. Her models are living things—people, animals, birds and insects. She has no time for inanimate objects. She has an active imagination, is interested in all life about her, and tries to capture it with her paints or crayons. Sometimes she fails, but sometimes she succeeds in getting down a bit of reality that is astonishing. She has an instinctive sense of color and proportion.

"And," Miss Barkley added, "Shirley is the most observant human being I have ever seen, either child or adult, which should make her work appealing and accurate. Also, that sense of humor of hers should help if her inclination should be toward caricature. Yes, I think Shirley could grow up to be a successful artist."

I ASKED Miss Barkley about Shirley's dancing, although everyone knows that this talent of hers is remarkable. But I didn't know, until she told me, that Shirley learned in one morning the intricate dances that she did in *Little Colonel* with Bill Robinson . . . that she learns her screen dances ever more quickly . . . that she can, and does, make up all kinds of steps . . . and that she often offers suggestions, when being taught a dance, that vastly improve the original routine.

"Dancing is in her blood," Miss Barkley said. "She loves it. Her mother tells me that she has loved to dance ever since she could stand in her crib, and I can see that she is improving all the time. Yes, if Shirley wished, she might have her own dancing school when she is older, and a fine one it would be. Or she might win still more fame as a creator of dance numbers. She might even have her own company, her own ballet."

Or Shirley might become a writer. She has that intense desire to express herself on paper. At the age of six, she is not writing stories, but she does write letters. All of the happy experiences of her utterly happy life, she wants to tell someone, her teacher said. So she writes letters.

She writes to her mother, to her father, to Lillian, to her playmates, to studio workers, to John Boles and Jimmy Dunn, both of whom she adores particularly. She tells them about her adventures . . . about her new rabbits, the new gardens at the studio, how she finds elves and pixies behind the hollyhocks around Stage Five on a clear morning, how she played "Goldilocks and the Three Bears" with Jack Holt while they were making *The Littlest Rebel*.

Shirley is especially concerned about children who have no mothers nor fathers. She learned about them for the first time when she made *Curly Top*, in which picture, you will remember, she played an orphan herself. She wants

everyone else to know the sad plight of such children so that they may be helped. Accordingly, she writes letters about them—in her labored, yet very legible scrawl.

OR SHE might become a fine musician.

Her ear for music, her lovely talent for harmony, her natural aptitude for playing the piano, as well as the singing voice that the world already knows and loves, all point toward a real career in music if Shirley should desire it, Miss Barkley believes. Few children of six can carry a tune—much less "put over" a song. That is just one indication of her exceptional talent, which she has had since the age of three.

In two hours, Shirley learned the harmony for the song, *Sweet Genevieve*, which she and John Boles sing in *The Littlest Rebel*. And thereby hangs an amusing anecdote. They were doing very nicely, it seems, when suddenly John swung off the regular tune and into the tenor key. Shirley kept valiantly on with the air, looking chidingly at John as if to say: "You're singing it wrong, but I'll keep on anyway and maybe you will get it right pretty soon."

Finally, though, she could not stand it any longer. She interrupted. "Mister Boles," she said, politely, "I don't think you're singing this song the way you should."

John sat down on the piano bench, took her on his lap and explained the intricacies of tenor versus soprano in harmony singing. "I'm supposed to sing higher than you," he told her.

Shirley listened carefully until he had finished, then drew a sigh of relief. "That's all right, then," she said, "I won't have to help you with your part."

AS FOR Shirley's aptitude for farming. . . . I smiled a little skeptically when Miss Barkley first mentioned it. But by the time she had finished telling me why she thought Shirley would make a good farmer, my skepticism had vanished.

"Shirley not only loves the country, but she is at home there," Miss Barkley said. "She is at home among animals and in gardens and fields. She has that intangible, yet recognizable attainment known as 'the feel of the land.' She knows such things as the commercial value of a heifer calf, and how many calves it can be counted on to bring into the world, and how much they can be sold for. She has a calf of her own—a gift from children in the State of Washington—which is being kept on a ranch not far from Los Angeles.

"She is interested in chickens, how they lay eggs that can be eaten or sold, and how they can be eaten or sold themselves. She knows about gardening, too—not just flower cultivation, but about

vegetables. She has watched them grow.

"And—" Miss Barkley smiled reminiscently, "we mustn't forget her proclivities as a raiser of rabbits, another farm by-product. I am thinking of a certain time when she took Irvin S. Cobb to see her rabbits which are kept on the studio grounds. I must explain that at first she had only five, but they increased to twenty-four in a remarkably short time.

"Anyway, after Mr. Cobb had admired the lot, Shirley, generous little soul that she is, wanted to give him one. Slightly appalled at the prospect of carrying a live rabbit around with him for the rest of the day, he protested.

"You have just the right number of rabbits, Shirley. I couldn't take any away!" he told her.

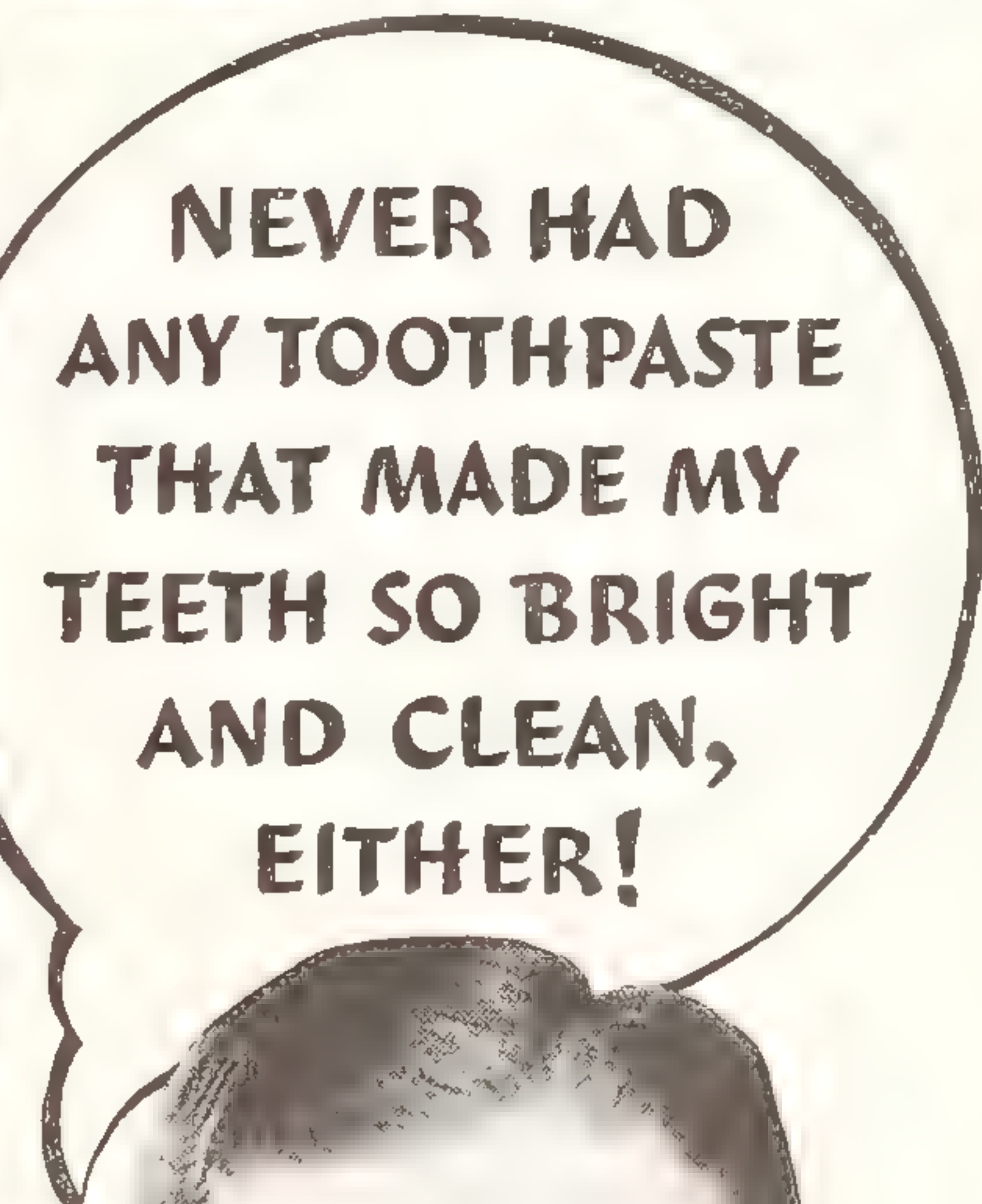
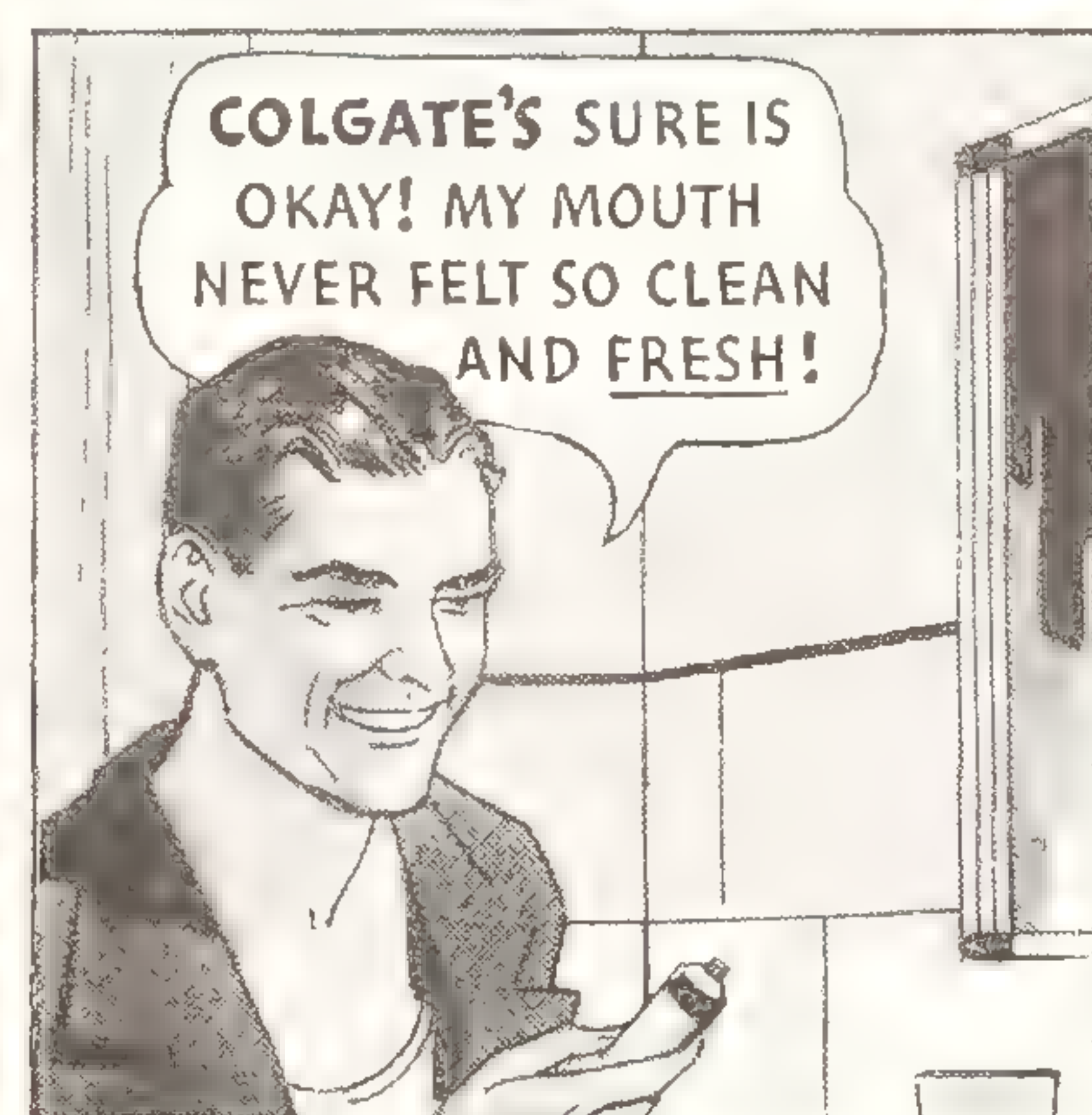
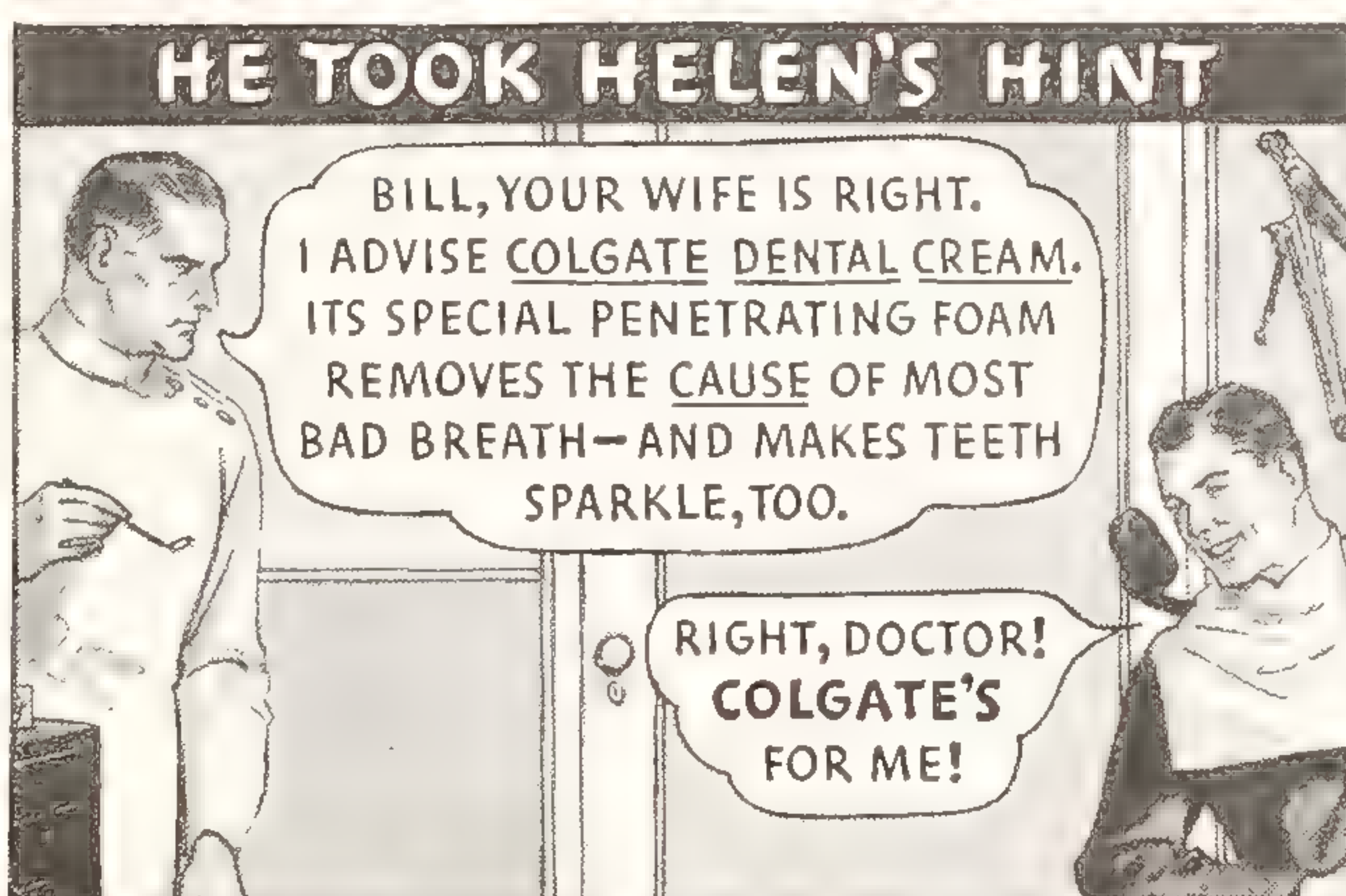
"Oh, that's all right, Mister Cobb," she assured him, "they keep coming all the time!"

Lillian Barkley, intelligent, understanding, warmly human teacher of Shirley Temple, was silent after that, and so was I. We sat there looking out of the window, contemplating—not the blazing Southern California sunset that it framed—but the five cross-roads waiting for lovely little Shirley Temple as she travels her way of fame. She has already come far along the trail as an actress, and she may go on as an actress—much farther. Or, some day, she may pause at one of these cross-roads, and then turn another way. No one can know about that—yet. But whichever road she takes, the world will benefit—for her talents are as great as they are varied.

In the meantime, those who love Shirley Temple will try to make hers the happiest, fullest, richest life that a little girl ever had. And, with this done, the future will take care of itself!



Eleanore Whitney, who is fleet of foot in *Millions in the Air*, looks over Bluebeard, a race-horse that movie stars will watch in Santa Anita races



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Great Actor—Great Hermit!

[Continued from page 48]

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scenes—hardly even overnight. In this sequence, *Pasteur* is convalescent from a great illness. Muni is living that convalescence—not just before the camera, but all of the time. Muni is not just acting *Pasteur*; he is being *Pasteur*, the sick man."

On the sets of other pictures, even where emotional drama was being played, I have seen players switch off their emotions instantly and become matter-of-fact, as soon as a "take" was over. But Muni never jokes on the set—no matter how long it is between takes. Even at lunchtime, he eats in his dressing-room—and stays in character while he is eating. Making a movie is a serious business with Muni.

I HAVE been telling you all this as a tip-off to the personality of the man. I want to tell you more about him—intimate things, many of them never before revealed. When you have heard them, you will understand better why this Muni is one of Hollywood's greatest character actors; why he is one of the very few stars of the screen who can take you out of reality, as you sit in the theatre, and carry you completely into the story.

On the screen, he is never Muni, but always the character he is playing. Arliss is always Arliss, Beery is always Beery, Chaplin is never anyone but Chaplin—and each is a great artist in his special way. But Muni transcends their work in this manner—Muni totally submerges his own personality when he is working. He submerges it so utterly that for twenty-four hours of every day while he is making a picture, he is the character in the picture.

"Paul's wife," an intimate of his told me, "must have a time of it, being married to him. Because, you see, she is married to a different man every time Paul makes a new picture. Right now she is Mrs. *Pasteur*; in the past, she has been the wife of *Scarface*, the Gangster—the wife of a striking coal miner—even the wife of *A Fugitive from a Chain Gang*! What a life!"

But don't gather from this amusing commentary that Bella (who is his wife) is annoyed at his absorption in his rôles. His art is as important to her as it is to Muni himself. Not many people know it, but Bella Muni plays an actively important part in his work.

Often she sits in on the set, along with the director. She is there nearly every day during production. Not infrequently, after a take, she says quietly: "Paul, dear—that wasn't so good!" Inevitably, that calls for a retake—at Paul's insistence.

Bella, who was Bella Finkel on the New York stage, gave up her own professional career for the sake of her husband's. Today she is his business manager, too. She signed for him the

contract for *Scarface*, which led to his present screen success. He seeks her advice on make-up, characterization, his pay, whether or not to accept a part.

PERHAPS it is because of the complete fullness of accord and joy of living between these two that Muni is the quiet, retiring person who has been dubbed "Hermit of Hollywood."

Muni's behavior on the rare occasions when he *does* appear in public is a dead give-away to even the most amateurish of psychoanalysts. At such times, Muni glad-hands and good-fellows it to an obviously overdone extent. Self-consciousness sticks out all over him. A nervousness that belies his handshaking and backslapping is all too evident. Muni is no hail-fellow-well-met—he is a shy, serious artist who likes nothing better than to do his work in the best way he can, and then be left alone to be the Hermit of Hollywood to his heart's content.

It is tradition that hermits are supposed to live in caves, isn't it? Well, Muni's hermit-cave is a surprising thing—a onetime portable dressing-room in a far corner of his ranch.

He has it stacked with books, and that is where he goes when he wants to study or read or work. He has his beloved violin there, and sometimes when a certain mood strikes him, he expresses himself in mood-music.

Muni loves being there, entirely alone. Or maybe with his wife. But solitude is a passion with him. He has mental wanderlust; his keen, active mind tours the world, searching out things worth remembering. Parties are prosaic by comparison.

Books and music are his relaxation. Not detective novels or light modern fiction. Give him the writings of Shakespeare, Gorky, Tolstoi—men who probed and understood humanity—and he is happy. Plays?—Eugene O'Neill has written the best modern ones, he believes. Upton Sinclair and James Joyce are his favorite contemporary authors. You see his mental trend? In music—aside from the soft, sad, sweet songs of his race—he likes the works of Beethoven and Bach. Jazz is just so much noise to him. For "light" music, he approves of Jerome Kern's velvety melodies.

Don't gather from all this inside-walls stuff that Muni is a physical recluse, too, who does nothing except work and read and play music and hide away. On the ranch, he has a swimming pool and spends much time in it. Baseball, football, soccer games—and above all, prizefights—find him an enthusiastic watcher. He can box like a professional, himself.

But everything else is far, far secondary to Muni's one overwhelming interest in life—the art of acting.

This Way to Beauty!

[Continued from page 16]

stick. Make up the upper lip first. Follow the contour of the lip and fill in by blending with lipstick or finger. Trace this on the lower lip by compressing lips together. Fill in and blend the lipstick on both lips, being sure to rub well toward inside of the mouth to eliminate the lipstick line.

With a soft complexion brush, dust off the surplus powder and rouge, so that your skin has a satiny finished look.

This routine is really very simple and takes very little time. Always remember, however, you cannot expect beauty results unless you follow such a routine, every day, year in and year out. The stars do, and you have seen the results in their constant loveliness!

Beauty Aids

A new cream mascara actually keeps lashes silken smooth, instead of making them brittle . . . and gives beauty to your eyes at the same time. It is so easy to apply, can't smart, is harmless, won't run or smear!

A cream with gold in it? Yes, it is a new beauty secret—a cream that has tiny atoms of gold that penetrate easily and quickly into the pores, attract grime and other impurities, and carry them to the surface of the skin for removal. The cream also stimulates, arouses circulation, and rids the skin of dead tissues.

There is a lipstick that deodorizes, as well as beautifies your lips! As you moisten your lips from time to time, the ingredients of this stick impart to the mouth a pure sweet breath. It has a smooth lasting quality.

A famous cosmetic house has produced a fragrant and delicately tinted rouge that will add beauty to any cheek. There are four grand shades for different types of skins, and three sizes of inexpensive cases to hold them.

A new face powder lends to the skin velvety overtones that seem to blend more beautifully with the heavier fabrics of winter clothes. It has a flower-true Gardenia fragrance and comes in eight shades.

Does your hair often seem dead and colorless even right after a shampoo? This is often caused by a coating of soap that has not been removed. A new liquid solvent removes soap film so that the hair's true natural lustre and radiance may be seen.

Alison Alden will tell you, on written request the names of any of the beauty aids above . . . and will help you solve your personal beauty problems free. Her address is: MOVIE CLASSIC, 1501 Broadway, New York City. Enclose stamped addressed envelope for reply.

AFRAID?

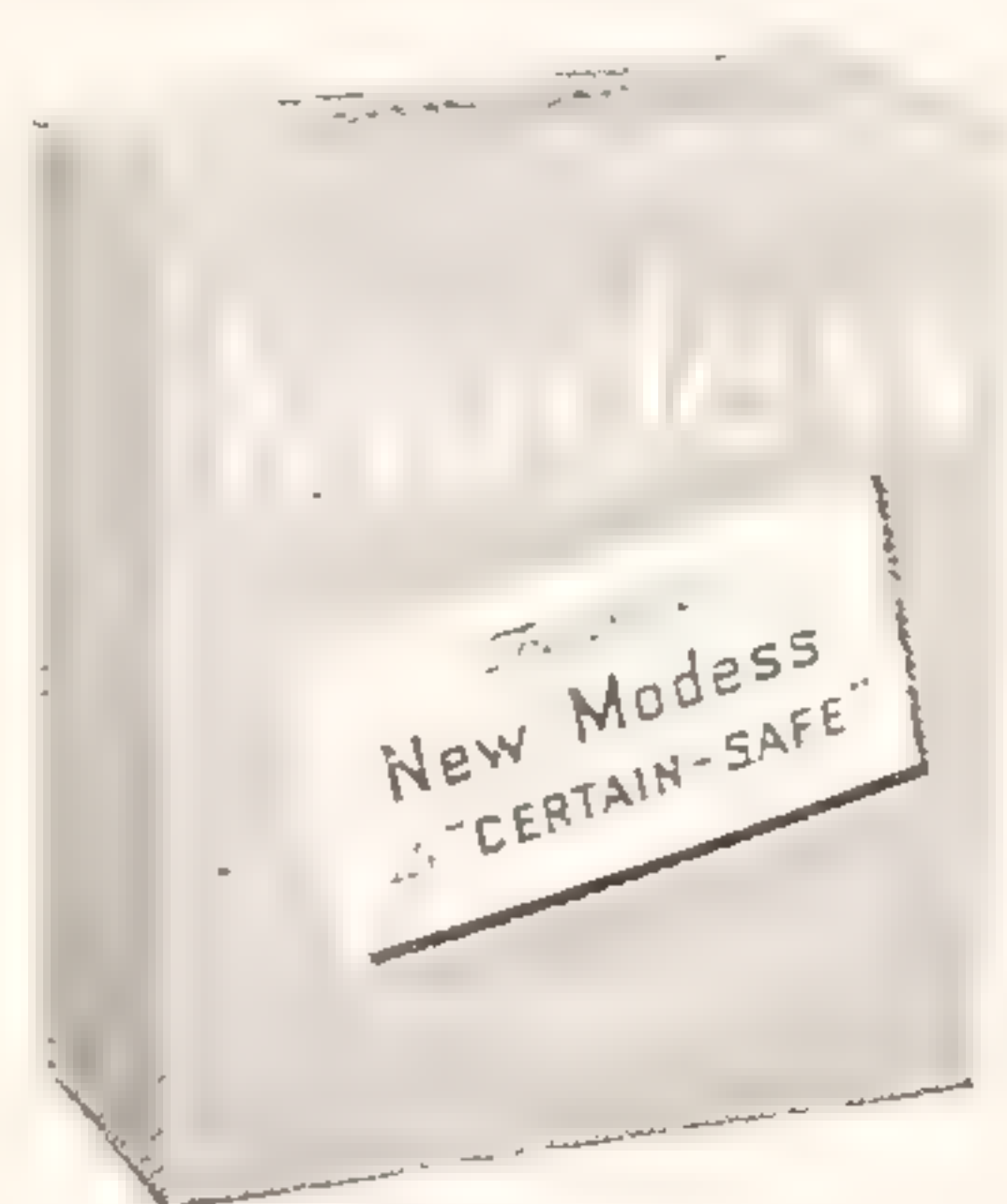


"I'm so scared" . . . "I don't dare dance!" . . . Never again need those fears haunt you. A new kind of sanitary napkin is here. Modess—the one and only napkin that is *certain-safe!* The napkin that *stays soft—stays safe!*

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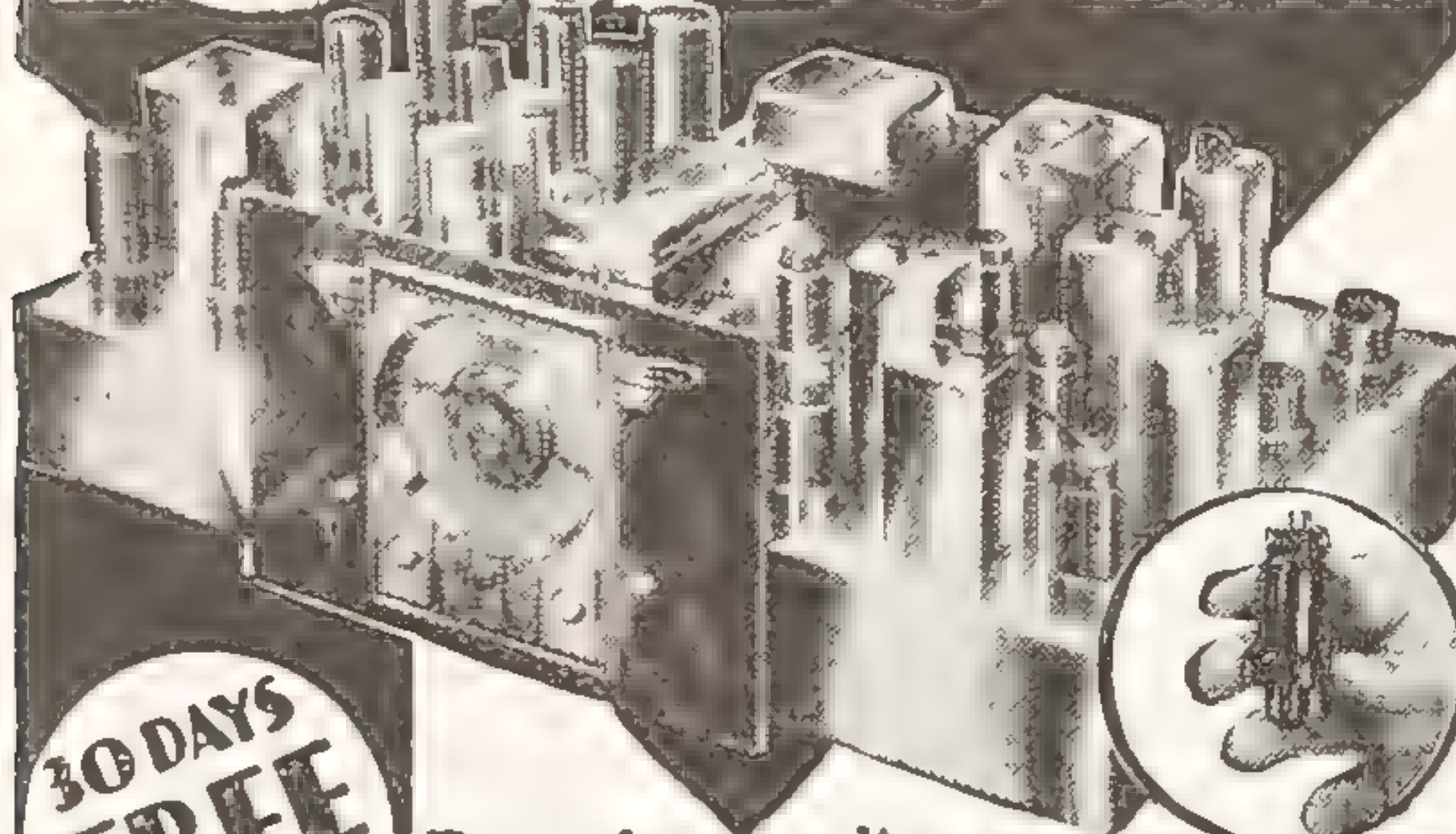
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It dated from her marriage—her trouble with intestinal sluggishness, nervousness, headaches. Nothing gave her more than partial relief until she tried a natural plant and vegetable laxative, Nature's Remedy (NR Tablets). She felt so much better immediately—more like living. Try NR's yourself. Note how refreshed you feel. NR's are so kind to your system. So effective in clearing up colds, biliousness, headaches. Non-habit-forming. Only 25c, at all drug stores.

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Handy Hints from Hollywood



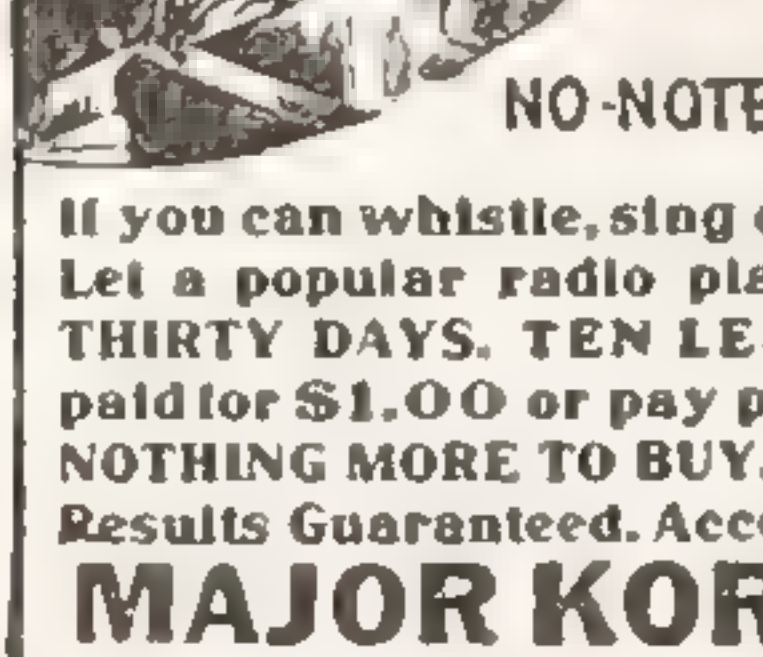
JOBYNA RALSTON and her husband, Richard Arlen (above), delight in their new Nesco electric roaster—in which a whole meal can be cooked, Jobyna has found. It has a twenty-one degree range of heat. "And," she adds, "it is so attractive that I put it right on the dining room table." . . . Speaking of attractive table ware we have noticed ultra-smart Hollywood tables boasting cocktail shakers, butter plates, canape trays, and other "table accessories" made of a bright new metal, the base of which is aluminum. It is made by the Kensington Company and will not tarnish or stain. . . . Evalyn Knapp shares one of her keeping-slender secrets when she reveals that in her salads she uses Pompeian Olive Oil. . . . Herbert Mundin claims that his household and his car both run smoothly because he always has a can of 3-in-One Oil handy. Says Herbert: "And it is one oil that you can use without fear of staining things" . . . Madge Bellamy not only has sea fever, but gives it to everyone else with her charming new wallpaper. It is a delightful ship pattern called Argosy, and inexpensive. . . . What laundry soap is popular in stars' homes? We investigated and found that the almost universal answer is "Fels-Naphtha"—which may not be a fancy soap, but is super-efficient. . . . A clever young actress who does her own housework told us the other day of three new uses for table salt: (1) Butter may be kept hard without ice by placing the butter dish in another dish containing cold salt water; (2) To prevent grease from splashing when you fry any food, sprinkle salt in pan; (3) Gasoline odors may be removed from hands by rubbing them with a little moistened Worcester Salt. (The makers of Worcester Salt, she says, are responsible for all three tips.) . . . Sometimes it seems difficult to think of glamorous Hollywood homes as facing unpleasant tasks. But of course they do, and that is why you will find the P. J. Daly product on many a necessity shelf. This little cleansing cake is dropped into the water tank of the closet bowl and automatically cleans it.—J. S.

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Chart Your Beauty!

[Continued from page 12]

self as a portrait artist. And just as one jarring off-color note would spoil the beauty of a painting in pastels, so one wrong color in lipstick, rouge or some other make-up preparation would mar the loveliness of a girl's appearance. And every girl should make naturalness in make-up her ideal."

"WHAT about brunettes? Claudette Colbert and Maureen O'Sullivan—both brunettes—would use different make-ups. For Miss Colbert, with her dark hair, olive complexion and brown eyes, I prescribe olive powder, raspberry rouge and crimson lipstick. This color harmony emphasizes perfectly Miss Colbert's own personal loveliness. Maureen O'Sullivan is a lighter color type, and for her I recommend a different make-up."

Brunettes should be particularly careful in applying make-up, according to Mr. Factor, because: "Hair and skin usually provide a contrast that should be emphasized in make-up. Also a brunette's make-up should be just subtle enough, yet definite enough, to intensify her natural colorings."

Margot Grahame entered the studio at this moment. She was a stunning redhead—for her next picture, *Two O'Clock Courage*. I had seen her less than a week before as a blonde... her true coloring. She was now in search of the correct color harmony for her new shade of hair.

"After Miss Grahame's present make-up is removed, and I observe her natural skin colorings against the frame of her new golden-red hair, I shall chart a new make-up for her," Mr. Factor said. "Speaking of redheads, I'd like to give you the color harmony chart for a light redhead with freckled skin, as so many redheads have this combination. Such a type will obtain beautifying effects with a color harmony of olive powder, blondeen rouge and vermillion lipstick. Also here is a make-up point all redheads should remember: they should always use brown eyeshadow, brown eyebrow pencil and brown eyelash make-up. These colors harmonize for them as no others will."

"WHAT about the girl who is not a blonde, not a brunette, and yet not a redhead? She is what I call a brownette, and she is an inspiration to the artist in the field of make-up. Forty-seven percent of all the women in America are brownettes—so you can realize how shades in powder, rouge and lipstick for this type have to run the gamut of the make-up scale. Some brownettes are almost as light as blondes; others are almost as dark as brunettes; and some are strictly in-between."

"Joan Crawford is an outstanding brownette type, with her golden-brown hair, medium skin and blue eyes. For her I recommend a color harmony make-up of brunette powder, carmine rouge and carmine lipstick—which highlight Miss Crawford's own vivid charm and attractiveness."

So important does Mr. Factor consider the charting of beauty that in his new and luxurious make-up studio he has a special room for Redheads... also one for Blondes... another for Brunettes... and still another for Brownettes... each especially equipped to give complete make-up assistance to each specific type of beauty—further proof that Hollywood leads the way in the realm of make-up!



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The only way your body can clean out the Acids, poisons, and toxins from your blood is through the function of 9 million tiny, delicate tubes or filters in your Kidneys. When your Kidneys get tired or slow down because of functional disorders, the acids and poisons accumulate and thus cause much trouble. Fortunately, it is now easy to help stimulate the diuretic action of the Kidneys with a Doctor's prescription, Cystex (pronounced Siss-Tex), which is available at all drug stores.

Doctors Praise Cystex

Dr. Geo. B. Knight, of Camden, New Jersey, recently wrote: "When Kidneys don't function properly and fail to properly throw off the waste matter strained from the blood, aches develop in the muscles and joints, the appetite suffers, sleep is disturbed, and the patient is generally run-down and suffers with lowered vitality. Cystex is an excellent prescription to help overcome this condition. It starts its beneficial action almost immediately, yet contains no harmful or injurious ingredients. I consider Cystex a prescription which men and



Dr. G. B. Knight

women in all walks of life should find beneficial in the treatment of functional Kidney disorders." And Dr. T. J. Rastelli, famous Doctor, Surgeon, and Scientist, of London, says: "Cystex is one of the finest remedies I have ever known in my medical practice. Any doctor will recommend it for its definite benefits in the treatment of many functional Kidney and Bladder disorders. It is safe and harmless."

World-Wide Success

Cystex is not an experiment, but is a proven success in 31 different countries throughout the world. It is prepared with scientific accuracy and in accordance with the strict requirements of the United States Dispensatory and the United States Pharmacopoeia, and because it is intended especially for functional Kidney and Bladder disorders, it is swift, safe and sure in action.

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Cystex is offered to all sufferers from functional Kidney and Bladder disorders under an unlimited guarantee. Put it to the test. See what it can do in your own particular case. It must bring you a new feeling of energy and vitality in 48 hours—it must make you look and feel years younger and work to your entire satisfaction in 8 days or you merely return the empty package and your money is refunded in full. You are the sole and final judge of your own satisfaction. Cystex costs only 3c a dose at all druggists, and as the guarantee protects you fully, you should not take chances with cheap, inferior, or irritating drugs or with neglect. Ask your druggist for guaranteed Cystex (pronounced Siss-Tex) today.

If You Were Joan Crawford—

[Continued from page 33]

girls who had embarrassed her had helped to make the Crawford name famous. Another claimed that the public had a right to know the answer to the reporters' question. They made the most of her sensational exit from a party to the press—the alleged representative of public opinion. But when she and Franchot slipped away to New Jersey a few days later and were quietly married, the same newspapers paid small attention.

It does not seem so frightfully important when you read about it like this. But our own most embarrassing and emotional and critical moments would not seem so like life-or-death if we wrote them down. How many others would understand—and share—the emotions we had felt?

Strangely enough, Joan's whole life probably seemed at stake in that bewildering moment. You see, it is true that there had been one marriage mistake and Joan did want to do the right thing about this second, great romance.

When putting ourselves in the place of a girl like Joan, we must always remember the true storm-depths of her nature. I once wrote of Joan Crawford: "A woman who combines glamor and sensitiveness, as she does, could not but be misunderstood. A woman who dramatizes life as Joan does could not but be accused of self-dramatization. Joan does dramatize herself. She cannot help it. She can no more help this than a Florida resident can prevent a hurricane from descending upon him. Only the Florida resident has a forty-eight hour warning of his storms. Joan has no warning."

When those reporters tried to force her hand on her marriage plans with sharp questions, a storm hit her. To marry at once or not to marry? Her entire life lay balanced in the answer—the answer she had been avoiding, until she could be sure that Franchot would be happy, and that she would be happy.

YET, emotional as she is, she has not fallen in love easily. No matter what you have read before, this is true. To dance with men, to be escorted hither and thither is the right of a woman. To fall in love—that is another matter.

But when she does! I have never seen a love more genuine than her early love for Douglas Fairbanks, Jr. To make Douglas happy became life's single passion. To care for his suits, to see that his favorite dishes were prepared—she did all of the tiny things that any girl does for the man she has loved and has married.

We all suffer when our first, real love is broken. At one moment, we are soaring in an airplane above fleecy

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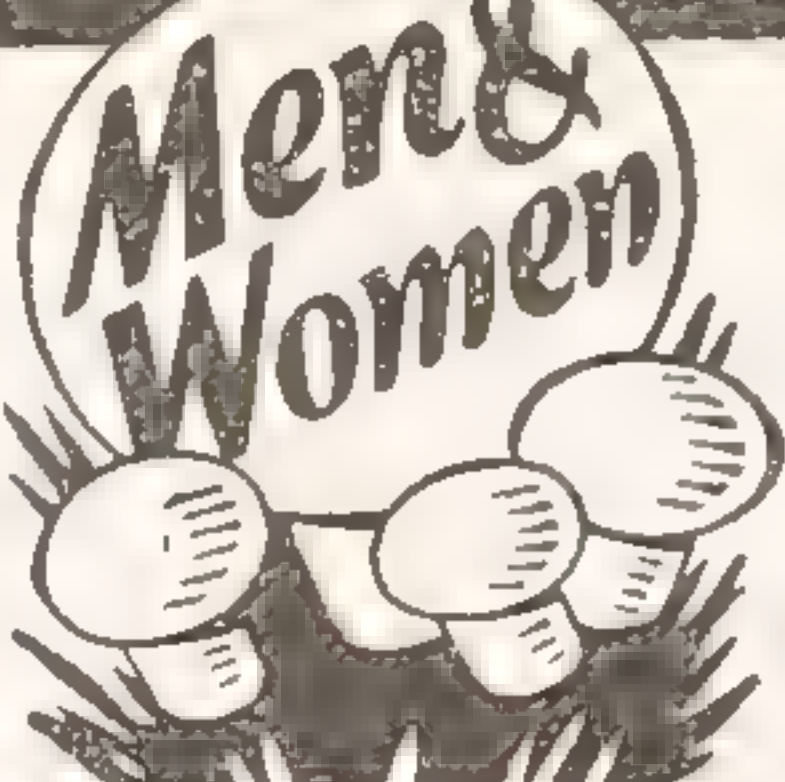
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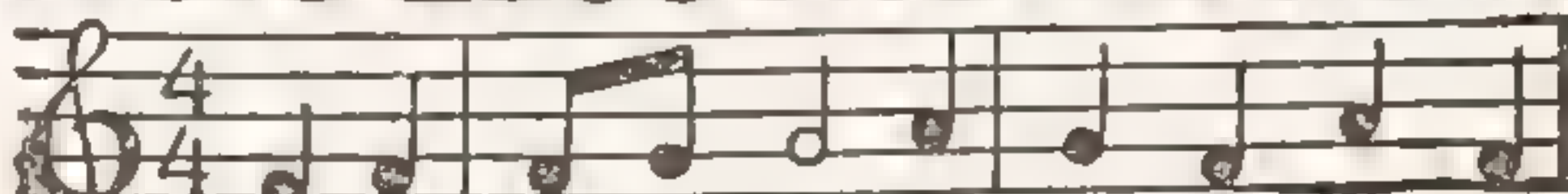
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clouds, crying aloud for the pure joy of just living. The next, we have hit a mountain and life has become a tragedy rather than a vision. While soaring with Douglas Fairbanks, Jr., she crashed against a mountain.

When Joan met and fell in love with Franchot Tone, she did not hesitate about admitting her love because she was *afraid* of a second marriage. A girl who has transformed herself from a hey-hey chorus girl into a cultured, poised woman who could not be *afraid*. But when you have been in one airplane wreck, you do not go up again unless you are certain of your pilot, your weather conditions, your own nervous system.

Two full years ago, Joan told me that she thought Franchot the most brilliant, interesting man she had ever met. But she shied then from the question of marriage as she did when she arrived in New York City last October. She had learned to be cautious and she was being as thoroughly cautious as she is thorough in every phase of her life.

But Joan is one of the foremost favorites of the screen. She belongs to you and to me. In a way, she was keeping something from us by not letting us know whether she and Franchot were intending to marry. Did she have the right to do this? Wouldn't *she* have been happier if, instead of crying and running from a room, she had answered the marriage question? For even as she refused to answer, she must have known that she and Franchot would soon marry.

Suppose that *you* had been Joan and *she* had been you? If you were equipped emotionally as she is and had her experiences behind you, what would you have done?

Few of us remember that stars have problems, worries, heartaches, as well as joys—exactly as we do. Money and fame have never suspended anyone from inner ecstasies or tortures. We all have them in common.

MOVIE CLASSIC wants to try to bring us all closer together through this great common inner bond. We plan to print a series of stories about problems faced by Hollywood favorites. We ask you to write us, in return, what you would have done if you had faced similar problems. If you had lived Joan Crawford's life and faced her situation, for example, would you have acted as she did? Tell us frankly. Put yourself absolutely in her place. Be frank, fearless, honest.

This is not a contest. There are no monetary prizes. We are trying to get at something that money cannot reach. The best letter will be printed. And if we find from your letters that this exchange of ideas about life's common problems—Hollywood's and yours—is interesting and helpful, we shall continue the series indefinitely.

Address your letters to: The Editor, MOVIE CLASSIC, 1501 Broadway, New York City.

Your chance for MOVIE FAME

SEARCH FOR TALENT

Nancy McDonough was given a Search for Talent screen test at the Virginia Theatre, Champaign, Ill.



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HOLD-BOB Bob Pins, Universal Pictures, Motion Picture and Screen Play extend the Search for Talent

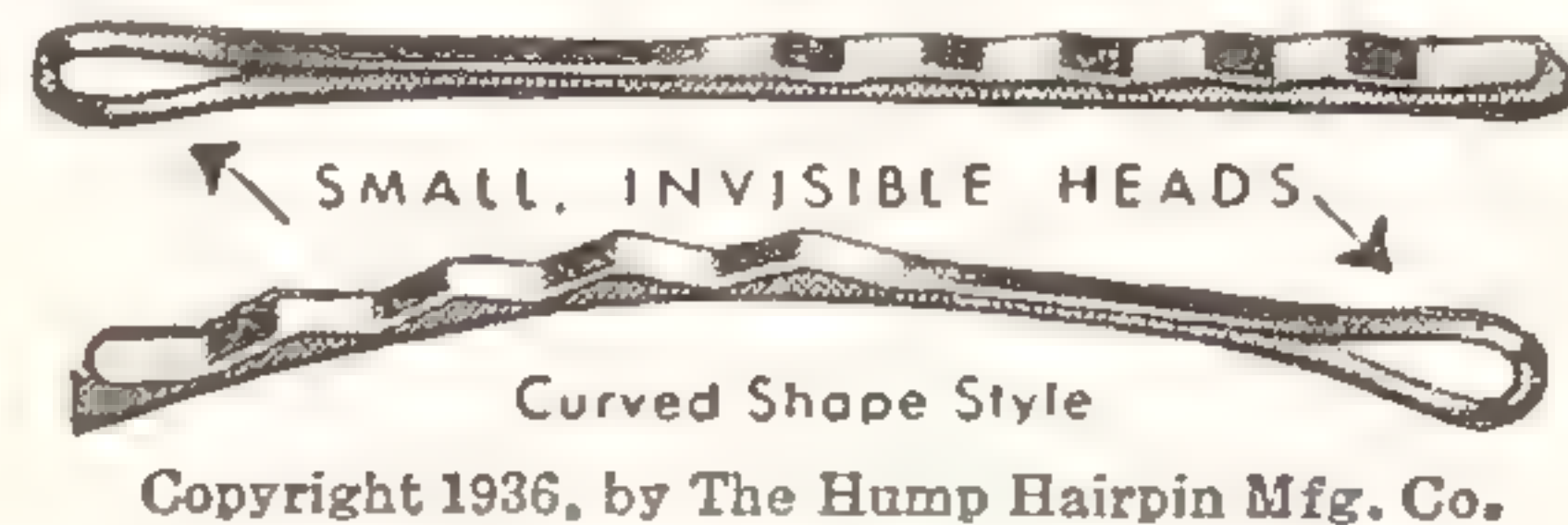
to February 1st 1936

Due to the large number of entries the Search for Talent has been extended to February 1, 1936!! . . . and instead of guaranteeing 6 persons a trip to Hollywood, we are guaranteeing that *at least 7 persons* will be brought to Hollywood, *all expenses paid*, for a chance in the movies!

It's simplicity itself to enter the Search for Talent . . . just fill out the entry blank (or facsimile) printed right on the back of the HOLD-BOB card, attach your photograph and send to the Search for Talent headquarters. A local committee will select from these photographs the most likely prospects for a screen career. When the Search for Talent truck arrives, those selected will be given a FREE screen test which will be forwarded to Universal Studios for final judging. Winners will be brought to Hollywood, *all expenses paid*, for a final studio screen test.

Remember, one of Hollywood's first requirements is a well groomed hairdress. Do as the movie stars do, use HOLD-BOBS, always. They insure a perfect hairdress because they have small, round, invisible heads; smooth, non-scratching points; flexible, tapered legs, one side crimped—and are available in colors to match your hair.

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Blossom Chan, petite Oriental, Search for Talent entry from Minneapolis, Minn., was selected for a FREE screen test at the Orpheum Theatre, Minneapolis, Minn.



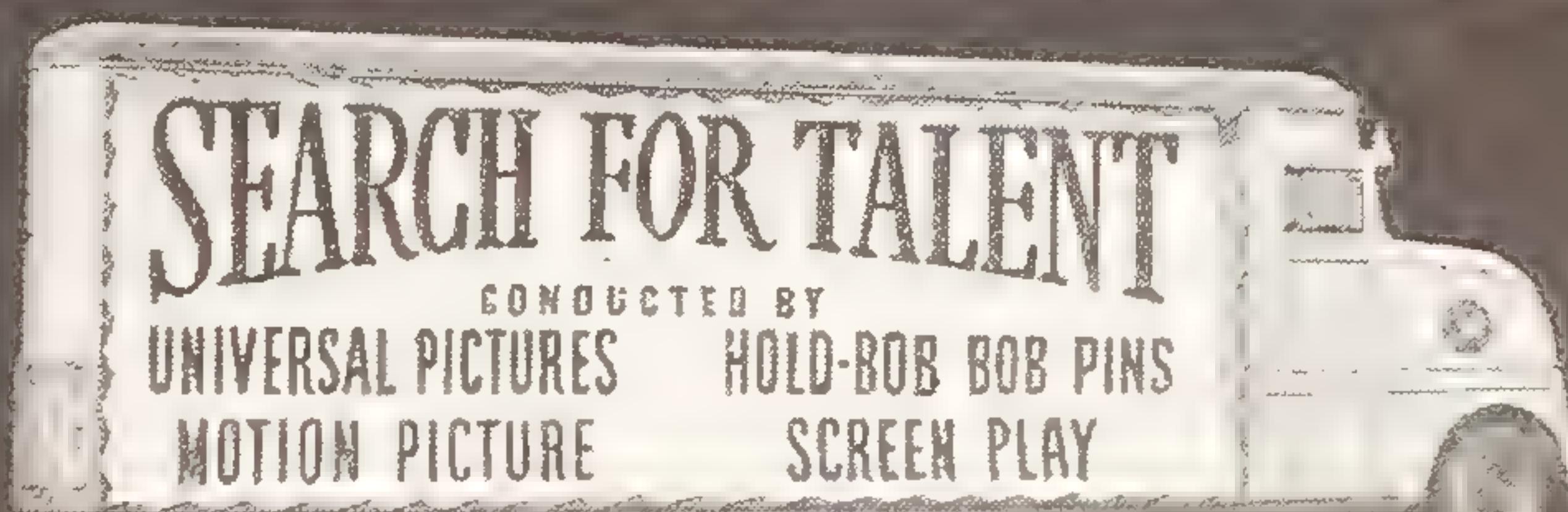
A beautiful, Chicago, Search for Talent entry is Miss Margaret Hehn. She was given a FREE screen test and a chance for fame in the movies.



Be sure to get HOLD-BOBS. You'll know them by their Gold and Silver Metal Foil cards, on sale everywhere...and the entry blank to the Search for Talent is printed right on the back of the HOLD-BOB card!!



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CINCINNATI, OHIO

Take Tips from Ginger

[Continued from page 53]

they can get along without wearing slips. Maybe they can, but their dresses can't. The extra 'foundation' of a slip is always a help if it fits smoothly and does not show. A bit of pink satin or lace below a skirt is unpardonable."

Watch your posture is Ginger's second home-made rule for chic.

"The way you sit, stand or walk is very important," she said. "You should be erect without looking as if your backbone is a ramrod. Round shoulders make any woman look older. When you sit down, you shouldn't slump in your chair, but should sit gracefully. It's possible to be comfortable that way, too.

"I think I shall combine Rule Number Three and Rule Number Four: Be sure to select the proper clothes for a given occasion—and be sure to select proper accessories for every costume.

"Nothing," she explained, "could be so disconcerting as to find yourself at an unexpectedly formal function in street clothes, or at an informal affair in formal clothes. Always, when in doubt, dress simply. Another good idea is to pay attention to the weather. People should dress far more simply on a bad day than they might otherwise. That is only common sense, and common sense is always a good criterion to follow.

"Then there is the matter of accessories. Correct ones are essential to smart dressing. The wrong accessories can be as incongruous as the wrong costumes. Patent leather purses don't harmonize with suede slippers, nor blue gloves with a brown coat, nor a black bag with brown shoes. If you plan your complete wardrobe and accessories at the beginning of the season, you can avoid this. You may not buy them all then, but you should plan the color scheme, and stick to it. The effect is worth the extra time and trouble."

Commandment Number 5, according to Ginger's way of thinking, is: Dress your figure as it should be dressed, not the way it might be dressed if it were a different kind of figure.

"I mean this," Ginger explained. "If you are a tall, perhaps too slender girl, you shouldn't wear vertical stripes because they only accentuate your height and thinness. If your neck is too long and thin, you should not wear low, plain collars, but some sort of collar that stands up, or a frill, perhaps, or a scarf. On the other hand, if you are a girl with a very short neck you shouldn't wear beads or Ascot scarves. Ginger pointed out, also, that shiny fabrics tend to increase the illusion of size and should be avoided by the girl inclined toward plumpness. Ruffles, ditto. And, if you want to preserve an illusion of slenderness, don't wear horizontal stripes."

Avoid fads is Ginger's sixth self-admonition and a very important one, too.

"Such fads as exotic colors, ultra-extreme hats or other too striking, too freakish features of dress kill them-

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selves in a few weeks, so far as real style is concerned. They become cheap and common."

Ginger's seventh style commandment is: *Wear becoming colors.* "For clashing color combinations can wreck the smartest ensemble. Just because a dress or a suit or a coat is the right cut and style is no excuse for selecting it, if the color is wrong for you. What is the best way to choose your colors? The surest thing to do is to try on different-colored frocks and study the effect of each until you find your most becoming colors. No dress should be merely 'satisfactory.' Every dress you have should do something for you when you wear it."

HER eighth commandment recognizes still another phase of personal charm. It is: *Never overlook personal grooming.* She said:

"Use make-up, yes, to heighten your attractiveness—but use it subtly, in different ways for different occasions. Don't use as much in the daytime as in the evening, and then don't try to be super-dramatic. You might be garish, instead . . . Keep the part in your hair straight, and keep your hair clean and soft . . . Watch your fingernails, your skin . . . Don't smear on rouge. Put it on carefully before you powder, then smooth off the edges with a bit of cotton . . . Keep your eyebrows plucked—clean-cut and distinct . . . Take care of your teeth. Make them shine."

Ginger Rogers' ninth rule for a smart appearance is: *Be sure that you are comfortable in your clothes.*

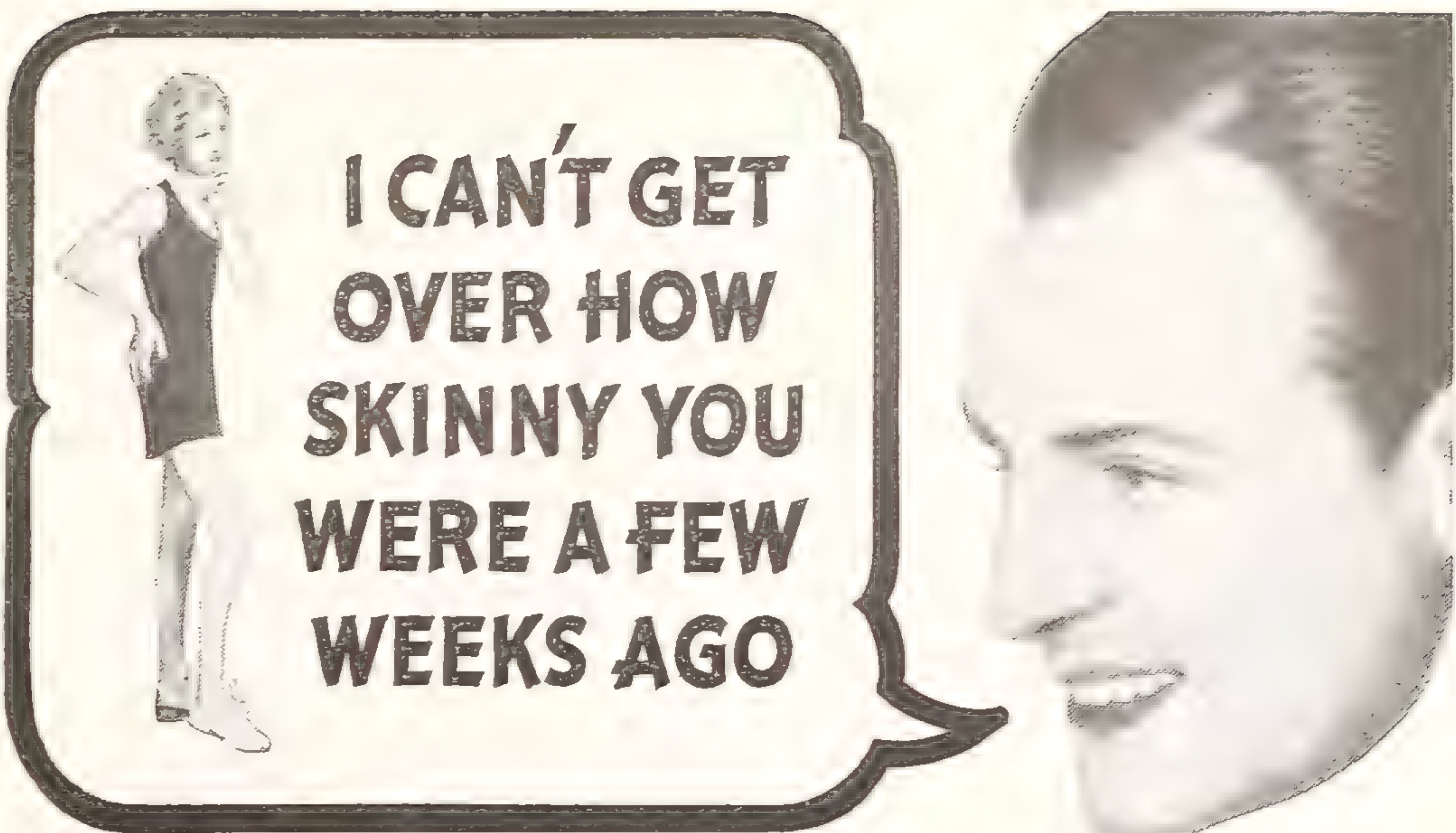
"I don't mean the sort of comfort that a bathrobe and old slippers give," she said with a smile. "I mean that you should choose clothes in which you feel 'right'. Haven't you stepped into a dress that didn't suit you for some reason? Whether or not it really looks badly on you is another thing entirely. It is how you feel in a dress that counts. If you don't feel smart in a dress, the chances are against your looking smart in it."

Ginger's final commandment is a logical sequel of this: *If you would be attractive, you must have poise.*

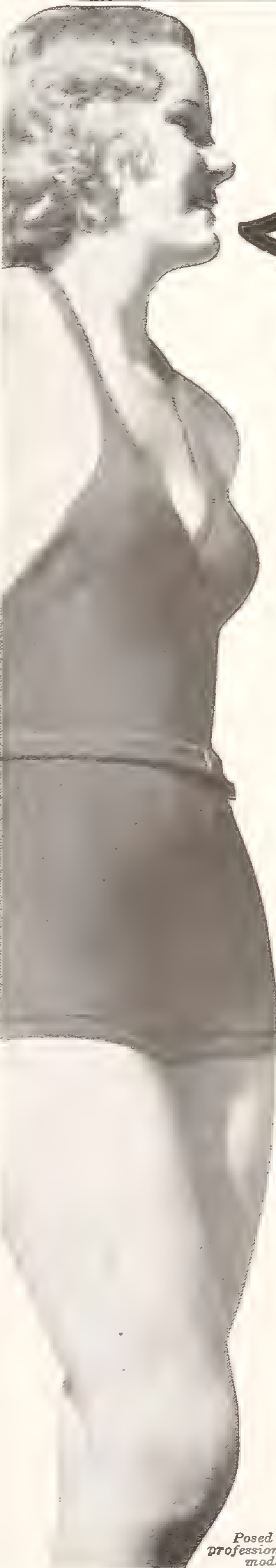
"Poise is an intangible thing, more or less," she said, "but it is essential to attractiveness. Poise embraces many attributes, all of them desirable. Poise implies tact and mental, as well as physical, balance. Poise means intelligence, good manners and the ability to fit into a given situation."

"It really is difficult to offer rules for poise," she said, finally. "I could, however, suggest a few 'don'ts'. Don't be 'jittery', for instance. You know—fidgety, fluttery, never seeming to 'light' anywhere. Don't talk in italics, either, stressing every other word. Don't talk too loudly. Don't interrupt another person's conversation with some comment of your own. Don't do anything to attract undue attention to yourself."

These are the tips for acquiring or enhancing attractiveness and smartness, the Ginger Rogers way. Tested tips. Why not take them—why not give them a test, yourself?



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They Exiled Marian Marsh— But She Came Back!

[Continued from page 50]

devoted to the screen... Two years later, she was forgotten by the critics, the publications and most of the theatregoers. She couldn't find work, at any price, in any major studio.

At twenty, when, with her start, she should have been climbing to the heights, she was an idol toppled from a pedestal, a failure. Why?

"Finally, I learned the truth from a sincere friend in the New York office of one of the big companies. I was **BLACKLISTED!** All of the major studios had agreed that I should not be allowed to work!"

AFTER her sensational success in *Svengali*, she was rushed, without adequate rest, into one trying production after another—*Alias the Doctor*, *The Mad Genius*, *Beauty and the Boss*, *Road to Singapore*, and a number of others. Her health broke under the strain.

At last, fully recovered and feeling rested for the first time in months, she reported to the studio. And then she encountered, for the first time, the ban that was to keep her from the screen for nearly two years. Her place had been filled in the picture.... there might be something soon.... no, it would be impossible to see the producer....

A few weeks later, with the curt notice that she would undoubtedly be pleased since she had objected to the terms of her contract, the studio declined to take up her option....

While she had been ill in the hospital, her agent, without her knowledge, had demanded that she be paid more money. He had threatened that she would not return to work unless her demands were met. And the producers, putting two and two together, decided her sojourn in the hospital was merely a ruse to enforce her protests over salary. They were at that time in a ripe mood to make "an example" of some "rebel" and, without investigation, they selected her as victim.

A less courageous person would have been crushed by such an injustice. Marian never was. She kept her resolve fixed and her head up. She vowed that she would fight back; that, blacklist or no blacklist, she would "come back."

Her luck began to turn when she was given a contract and several leading rôles by English studios. Her performances were so outstanding in those pictures that Columbia broke the taboo and offered her a contract.

I can imagine the eagerness with which she accepted, and I know the intense concentration that she devoted to her rôle as Sonya in *Crime and Punishment*. No one ever worked harder—and seldom has anyone given a more inspired portrayal.

And it was when I saw the tears in her eyes at the preview that it seemed to me this story should be told.

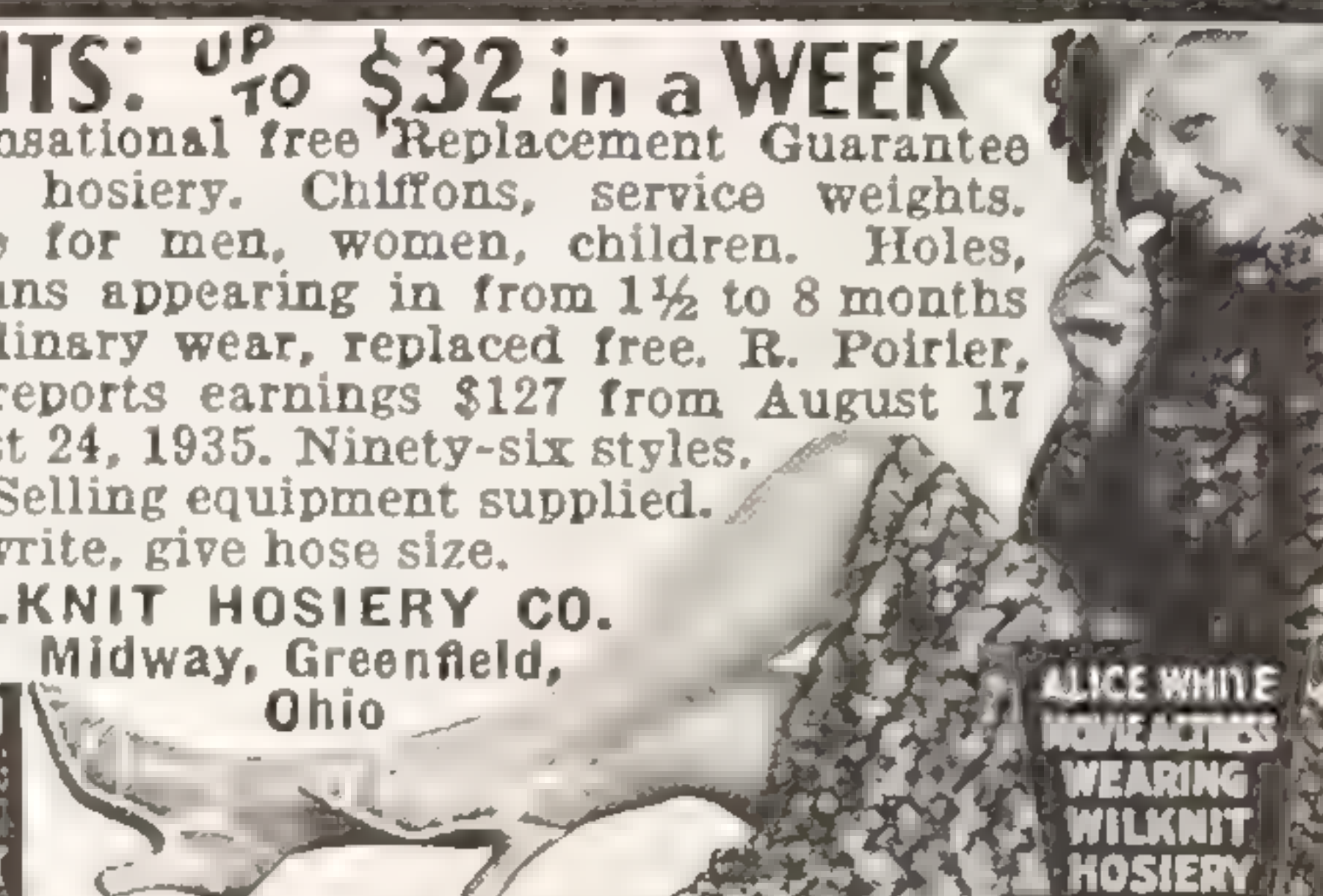
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Speaking of Movies

[Continued from page 20]

My Marriage—Plenty of good acting, but too much plot, in an involved story about an ex-debutante, whose father had had a shady past, marrying into a family that doesn't want her. Claire Trevor, Paul Kelly, Kent Taylor and Pauline Frederick are present. (Twentieth Century-Fox)

Two Faces—A laugh novelty, about a gangster who gets a new face, thinks he has erased his past, goes to Hollywood with a bankroll and intends to become a movie star. Featured are Brian Donlevy, Wallace Ford, Alan Hale, Molly Lamont. (RKO-Radio)

Grand Exit—Behind the meaningless title lurks an entertaining mystery melodrama about an ace insurance investigator (Edmund Lowe) who is on the trail of a pyromaniac—with audiences suspecting Lowe himself, Onslow Stevens and Ann Sothorn. (Columbia)

Your Uncle Dudley—Edward Everett Horton, with his own copyrighted brand of comedy, paints a neat, laugh-provoking portrait of a go-getter who is so civic-minded that he almost forgets to go-get for himself. (Twentieth Century-Fox)

Stars Over Broadway—A trite, but entertainingly presented story of the rise of a radio singer to the Metropolitan Opera. It introduces to James Melton, who has both personality and an excellent voice. Pat O'Brien is his super-active press-agent and Jane Froman, also from radio, his singing companion. (Warners)

★ ★

Broadway Hostess—A would-be musical sob-story about a girl who loves a lad in love with someone else. It lacks vitality and is interesting chiefly for the singing of Wini Shaw. (Warners)

East of Java—Grim melodramatic horror story with Charles Bickford a deep-dyed villain, captain of a tramp freighter, who terrifies his passengers, particularly when a cargo of wild beasts breaks loose. (Universal)

Coronado—A musical comedy with a colorful setting, but a plot too thin to jell the laughs together. It revolves around a would-be songwriter (Johnny Downs) and a would-be singer (Betty Burgess), two good-looking newcomers. But the slight entertainment is furnished by Jack Haley, Leon Errol and Eddy Duchin's orchestra. (Paramount)

Millions in the Air—A comedy about an amateur radio hour, which might have been hilarious, but provokes only light laughter. John Howard and Wendy Barrie, both promising, carry the leads, but the principal cause for excitement is young, tap-dancing Eleanore Whitney. (Paramount)

Sweet Surrender—A weak hodge-podge of musical and dance numbers, revolving around Frank Parker, a good singer, and Tamara, a good dancer. (Universal)

Man of Iron—An unbelievable tale of an ironworker who is popular until he gets promoted and develops into a boor. The story stalls Barton MacLane, heretofore coming along fast. (Warners)



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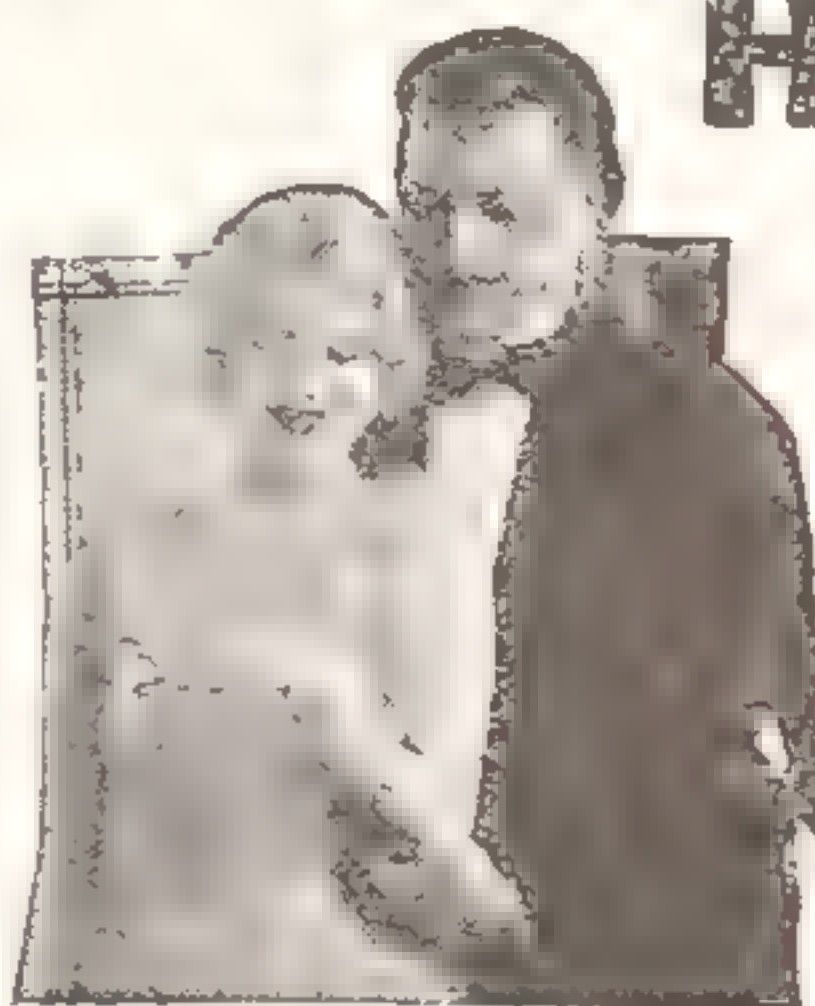
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Screen-Struck

[Continued from page 38]

his face as he realized what I was repeating.

"Good heavens, was that *you*?" he asked miserably. "Hito told me it was a Miss Leggege! Oh, Lola, Lola....!"

Before he could say anything more, Mr. Burnham had come up.

"Sorry, Cliff," he said, "but Miss Le Grange is at my table tonight, and I want to talk to her about a new rôle."

Chapter XI

NEXT morning I looked from the big corsage of orchids on my shoulder to the script in my hand and murmured a short, silent prayer of thanks. The orchids had come early with an humble note in Cliff's own scrawl. The script was of *American Parade*—in which I was to have a part, a second chance. Mr. Tom Burnham himself had just handed it to me.

Was I the luckiest girl in the world? Yes, but I had been lucky before when I first came to Hollywood—and I knew now that luck wasn't enough to win any one success in pictures. *Merit*—in the end that was all that made a success. It was copy-book truth, but truth none the less. *I wouldn't forget it this time!*

It was not a big part, but it had big possibilities: a good actress could do things with it. Each line could be made to count—with real characterization. I slaved at learning it, happy, tireless.

And then suddenly the production went sour. They rewrote part of the script. The supervisor was changed, and that added to the confusion. It became increasingly hard to maintain my tempo, but I tried—desperately!

"I'm sorry, Lola," said Mr. Burnham one day, "but I'm afraid you're in the worst picture we'll be putting out this year. We have to finish it because it is already sold to the distributors, but that's the only reason."

"It's wonderful experience for me, anyway," I said, cheerfully.

At that moment Clifton Laurence called for me.

As we left the room together, I noticed that Mr. Burnham eyed us peculiarly. But I did not realize what was in his mind until the next day, when he sent for me.

"Look here, Lola," he began abruptly, "I want you to lay off Cliff."

His remark was like a bombshell. "Mr. Burnham," I protested, "I—I don't understand."

"You will," he said grimly. "Cliff is one of my most valuable assets. He is the favorite of millions of women. I don't want him tied up in any marriage—*any*! Also, staying single is a part of his contract here for the next three years. I know you're fond of him, but you, too, have your career to think about. Stick to that. You're smart enough to take a hint. We won't have to speak of this again."

Did Clifton care as much as Mr. Burnham suspected? The question hammered at my mind—and I did not

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dare to answer. Until—

The day the last re-take was made, I found him waiting for me in the studio bungalow that I shared with another girl. Although I knew what was coming, as women always know, I could not force myself to retreat. I was in his arms; his lips were on mine.

"Let's stop pretending, dear!" he said moments later in that rich, low voice of his. "I love you and you love me. Shall we fly to Yuma tonight?"

"Oh, darling, darling!" I cried. "Give me time to think!"

"No," he said gently. "Let your heart—not your head—tell you the answer. I'll order a special plane and come for you at eight o'clock this evening."

"But—" I started to say, when the girl who shared my dressing-room came in. Cliff tossed me a kiss behind her back, and was gone. . . .

If he married me, Cliff would automatically be breaking his contract with Burnham Brothers. No other studio might make him an offer for months. Once even a popular star is known as a contract-breaker, studios fight shy and try to find a substitute—and Hollywood is packed with talent.

Then there was my own case—a case far less important. Could I throw aside my dreams of a screen career? To become the wife of Clifton Laurence? Willingly!

But I couldn't allow him to risk *his* screen career for the sake of being my husband. Perhaps I could persuade him to wait—three whole years—"to test our love." . . . What was I to do when he came for me? What was I to say? I wanted to marry him, yet at the same time I wanted something, someone, to prevent me from doing so!

As though in answer to a prayer, that someone was waiting for me in the living room when I arrived home. Buddy Kane, of all people! Dear, homely, safe Buddy from Hopewell, Illinois.

"You didn't write for such a long time," he said, grinning from ear to ear, "that I got worried about you."

As I looked at him, still hardly able to realize that his presence was real, a wild, desperate idea flashed through my tired brain.

"Oh, Buddy, Buddy!" I cried. "Marry me right away and take me home!"

Chapter XII

FOR AN instant Buddy's face shone with a great light of happiness. Then a troubled look came into his eyes.

"Lola, honey," he said quietly, "that's too good to be quite true. If you really meant it now, you wouldn't have forgotten to write. Tell me what's troubling you."

I told him then the whole long, complicated story, about meeting Clifton Laurence on the train, about my bright hopes and my dark despair over my first screen chance, about my accident and Miss Dare's help, about my love for Cliff—and today's bewildering problem. When I had finished, he took me by the shoulders, made me face him.

"You're going to marry him tonight,"

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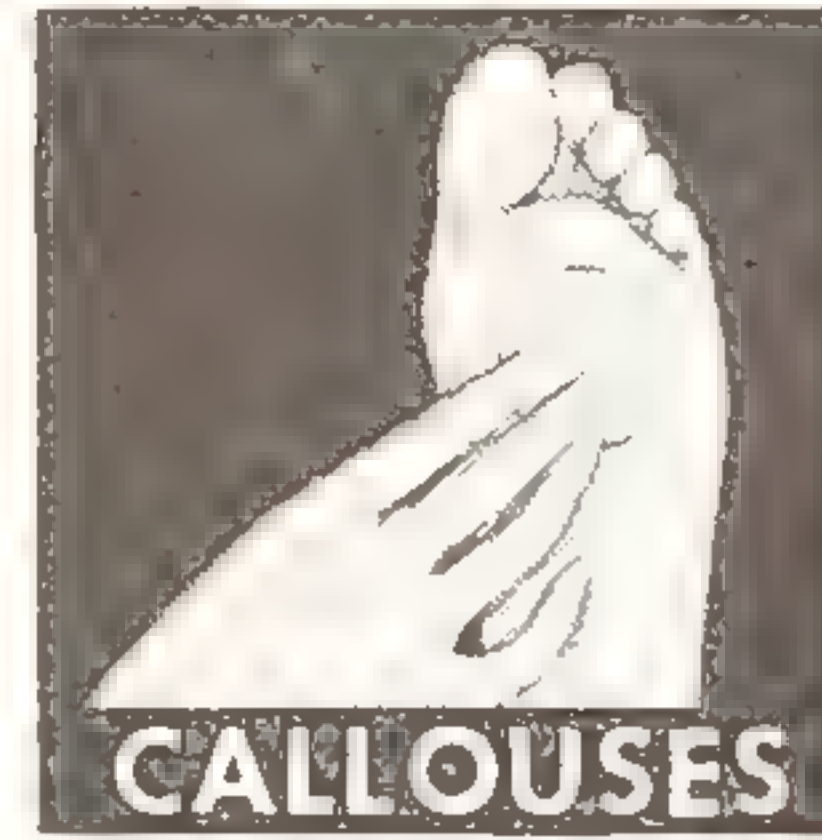
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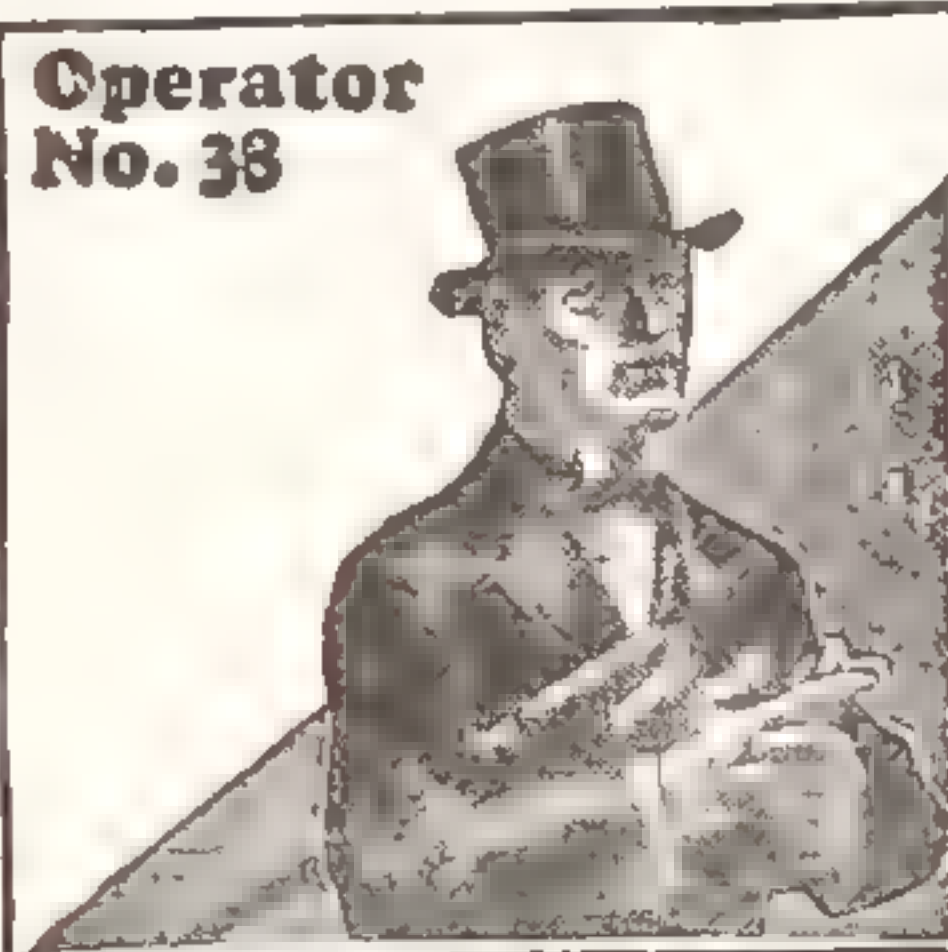


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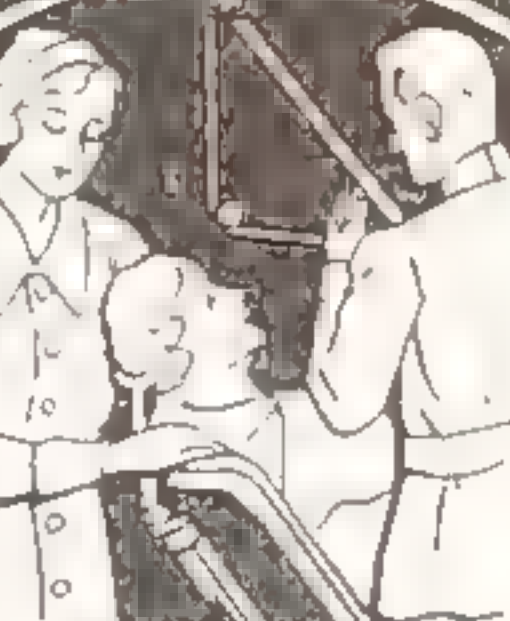
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Dennison Crepe

he said, quietly. "Nothing matters but your love."

And I knew that he was gloriously, crazily, right!

When I told Miss Dare, she hugged me. "If I were your age again, I'd do just what you're doing—career or no career."

When I was actually ready to leave, she caught me in her arms for a moment before handing me over to Cliff. As she said goodbye to us, she placed a small object in his hand.

"My mother's wedding-ring," she explained. "It's the old, thick, gold kind, but somehow they seem to stay longer on the same finger! I once hoped to wear it myself... but now... for Lola, if you don't mind!"

She turned to Buddy and spoke with mock crossness. "Come on, if we're going to the movies, or we'll miss the newsreel!"

Off they went, two dear, lonely souls, born to give and lose and ask only to serve others. I had a curious moment of feeling that Buddy was as great as the famous old actress....

WHITE desert, moon-silvered far below. Soaring heights, on broad white wings, with hearts soaring high. Yuma... deserted, arcaded streets, vaguely foreign, crouching below a ruined fortress on a mesa. The simple frame house and the Justice of the Peace, the famous "Marrying Judge" of Moviedom. The broad gold band was on my finger now... forever and ever.

For a month we vanished.... And when we returned, there were literally hundreds of gifts waiting. Far from resenting his romance, his admirers wished Clifton happiness. Even Mr. Burnham had to admit as much. He had a gift for us, too... a torn contract.

"During this last month," he said, "I've been figuring up what we have invested in you, Cliff. See me tomorrow about your new contract!"

But my most surprising wedding gift did not arrive until three months later. It came on my breakfast-tray on the morning after my picture's first showing in New York. Cliff folded the paper back, and held it tantalizingly before me.

"This will be a shock," he said.

And it was. "American Parade," said the dancing print, "is the best picture of the year, owing chiefly to the work of a newcomer, who steals the show. Lola Le Grange has the making of a star, or we miss our guess. Keep your eyes on this one, for she will go far...."

Go far? Who could tell? At any rate, with Cliff beside me, it would be a brave and happy journey!

The End

You will tell others what you think of the story. Why not tell the persons most interested in your opinion? Namely, the editors.

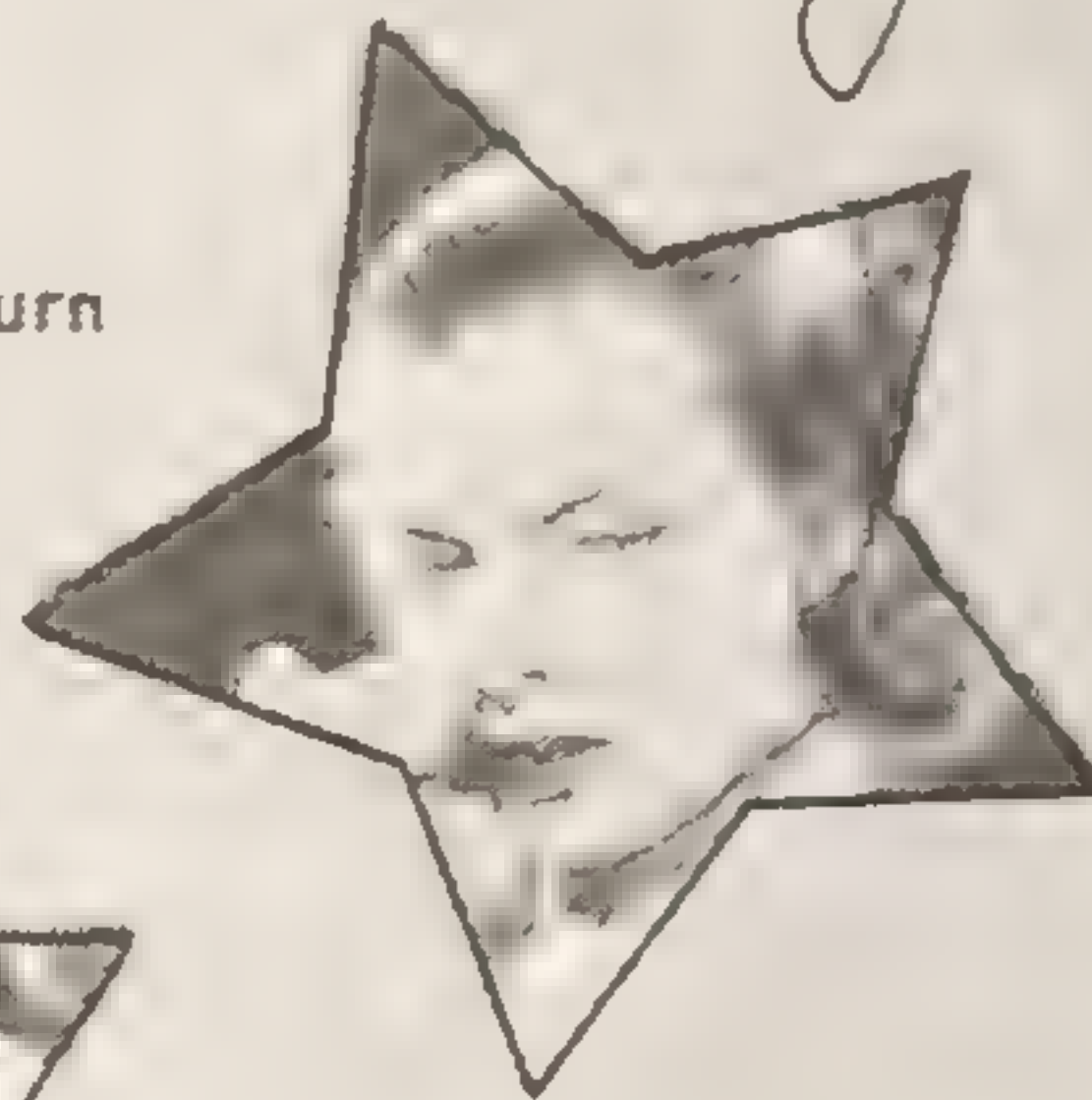
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Screen Play

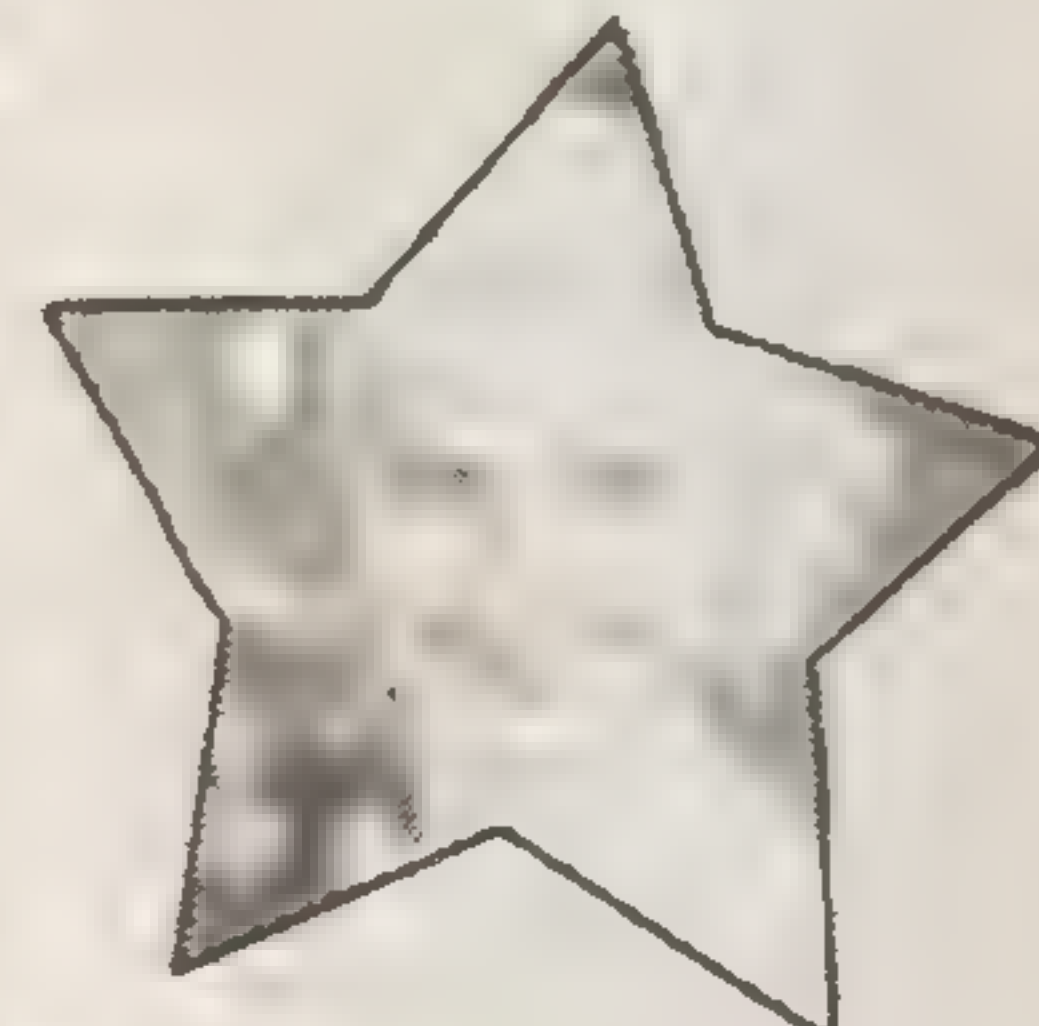
Katharine Hepburn



Grace Moore



Jean Harlow



Claudette Colbert

Carole Lombard



Ginger Rogers

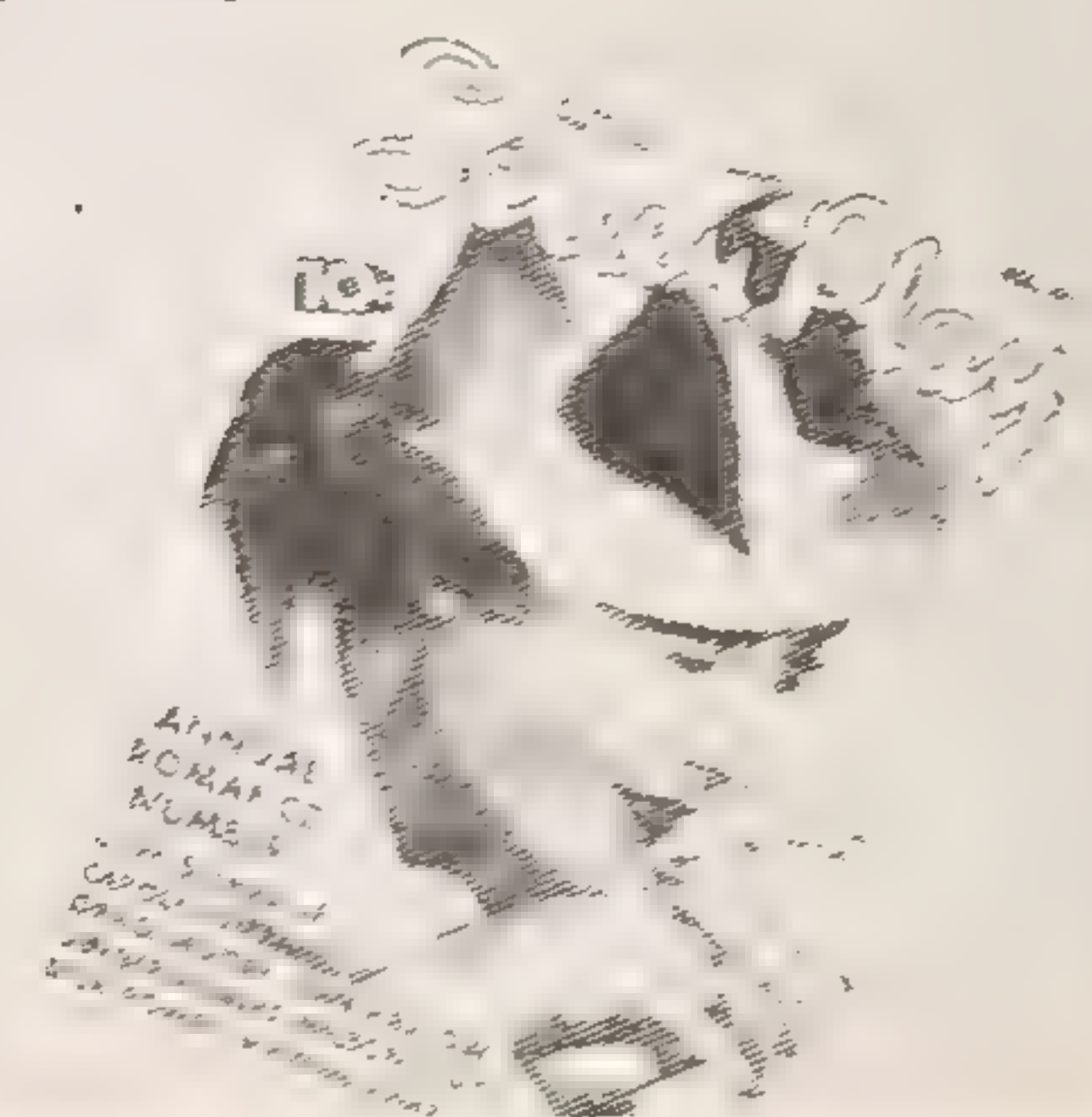
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Looking in on Films to Come!

[Continued from page 23]

of the fans themselves, *not* wear the Fauntleroy curls, but his own haircut, and be a real boy. His mother will be Dolores Costello, making a screen comeback—and as beautiful as ever. The little American bootblack will be played by Mickey Rooney. Here's your chance to compare the two youngsters in one picture! . . . Also starting is *These Three*, known on the stage as *The Children's Hour*, starring Miriam Hopkins, Merle Oberon and Joel McCrea—with a new child actress, Bonita Granville (you saw her as *Mildred* in *Ah, Wilderness*) very much in the foreground.

Universal—which has just produced one of the new season's memorable pictures in *Magnificent Obsession*, starring Irene Dunne and Robert Taylor—has three more big pictures in production: *Show Boat*, *Sutter's Gold* and *Next Time We Love*. The first of the trio is a new version of the famous Jerome Kern-Edna Ferber operetta—with Irene Dunne as *Magnolia*, with Charles Winninger as *Cap'n Henry*, with Helen Morgan as *Julie*, and with Paul Robeson singing "Ol' Man River." . . . *Sutter's Gold* gives Edward Arnold, of *Diamond Jim* fame, another great chance to draw a character portrait, with Lee Tracy in support. This company is on location in the Sierra Nevadas. . . . Margaret Sullavan, back from her long and memorable sojourn at Paramount for *So Red the Rose*, is now going modern again in *Next Time We Love*.

● AND now, to Warner Brothers-First National where *Captain Blood* and *Ceiling Zero* just finished.

Errol Flynn, playing the title rôle of *Captain Blood*, is a great "new find." The battle scenes between *Blood's* pirate ship and a French frigate are spectacular and convincing—but we'll let you in on a secret. Both ships were constructed on the "back lot" of the Warner studio. They were built on steel runways and were maneuverable. The "rolling ocean" was "processed" in.

Ceiling Zero, co-starring James Cagney and Pat O'Brien, is the first picture that has centered around the technical work of the ground crews in aviation. Anyone seeing it will go away with a vast amount of exact information about the inner workings of passenger flight.

Warner Brothers, who filmed *A Midsummer Night's Dream* and made it a movie masterpiece, are now embarking on another epic—*Anthony Adverse*. Fredric March has the title rôle; Anita Louise plays the young and tragic mother of the early sequences; Olivia de Havilland is the talented, temperamental *Angela*; Steffi Duna is the passionate *Neleta*; Donald Woods is *Vincent Nolte*—and there will be a well-known name in every other important part.

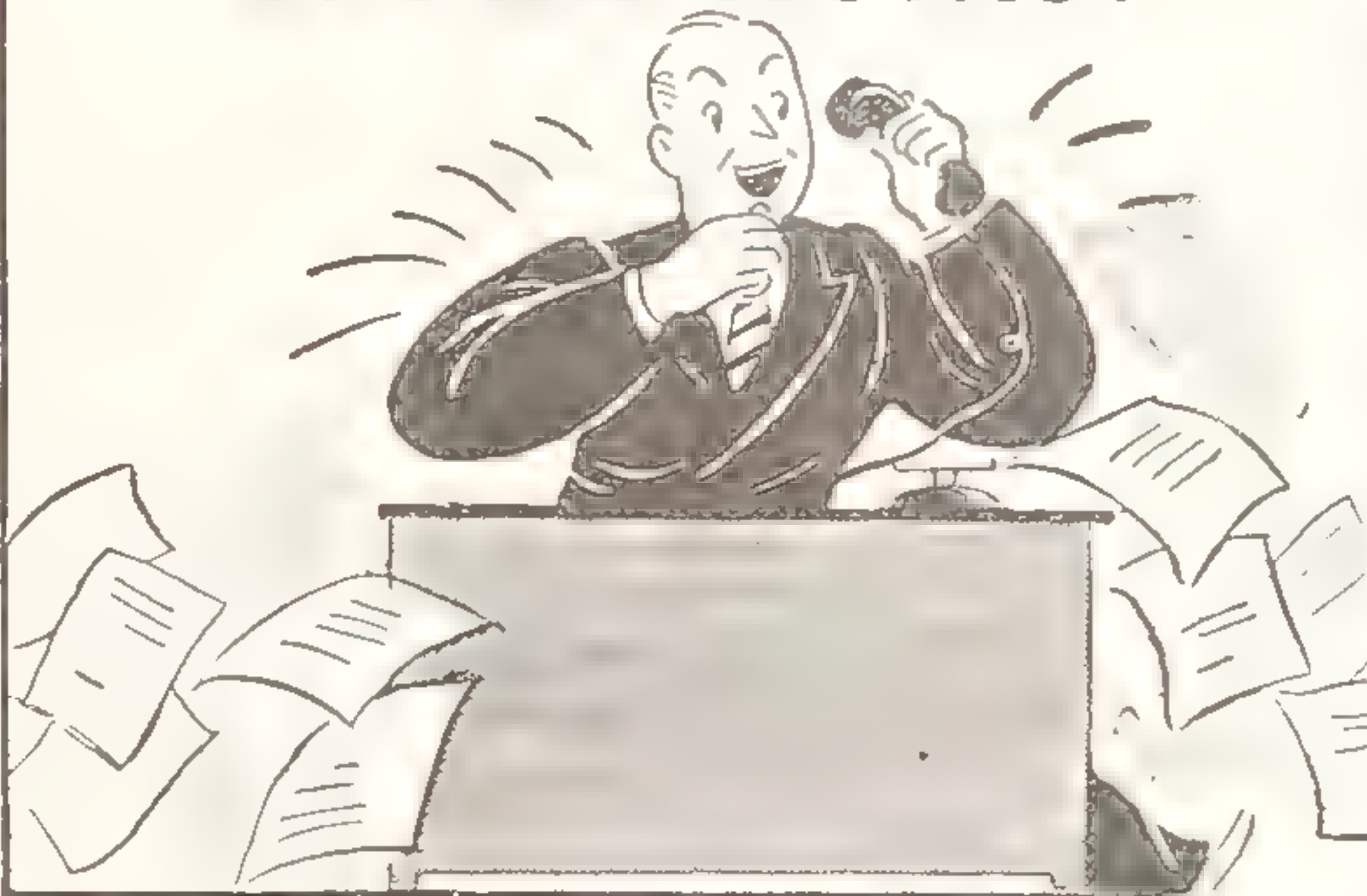
This studio, which produced the first big-time screen musicals, and still is famous for them, has two new ones in production at the moment—*Colleen*, with Ruby Keeler in the title rôle, surrounded by Joan Blondell, Dick Powell and Jack Oakie; and *The Singing Kid*, starring Al Jolson, with Sybil Jason among those present.

And now, as we Californios say, *adios* and *hasta luego*. We'll take another and a more comprehensive tour of the studios next month.

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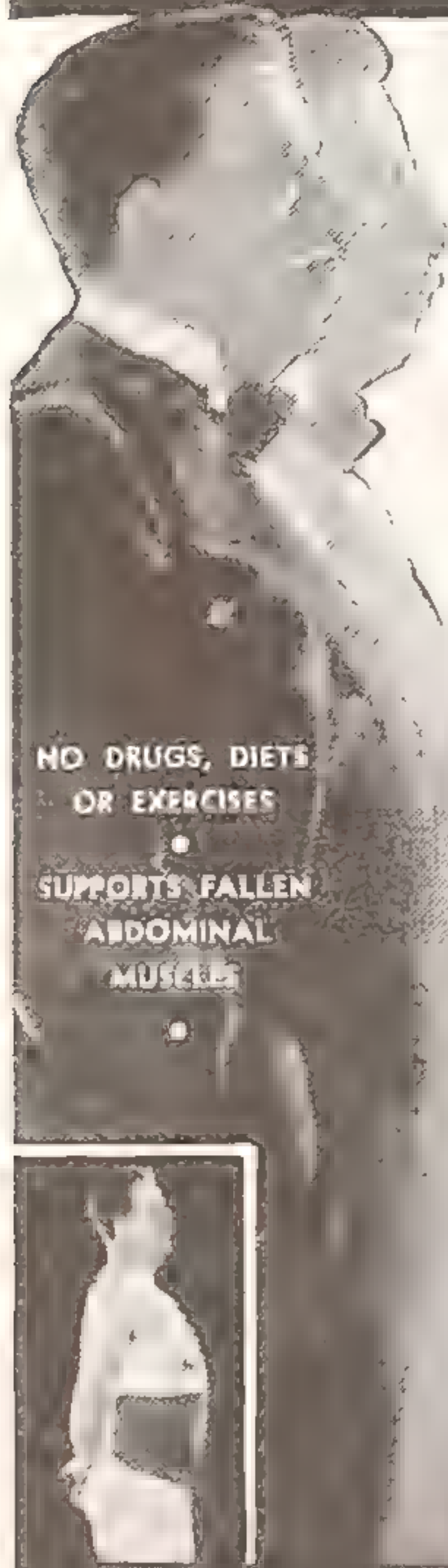
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This Is Hepburn

[Continued from page 41]

an automobile. She is a young modern, constantly active. She wants to be exciting-looking, yes—as every other young modern does—but she has no urge to 'dress up' unless she is going to a tremendous party.

"SHE is very conscious of the texture of clothes—and color harmonies," Miss King pointed out. She isn't a passive shopper, in other words. She investigates. She knows what designers are talking about when they make suggestions. And whether she accepts them or rejects them, she knows what she is doing. She isn't just playing hunches.

"And she has good ideas of her own. There may be a limited number of ways of cutting a dress, but she is capable of suggesting new ways of putting on buttons or visualizing unusually-cut necklines, which will add distinction.

"Her own clothes are so terribly simple that any girl could wear them—so simple that you don't think of them as extraordinary, which they actually are. She has insisted, you see, that those clothes should be very, very simple and very well fitted. And her ability to wear simple things is extraordinary, too. Most girls don't have enough confidence to wear them. They should cultivate that confidence more. Particularly, if they are the active, clean-cut type.

"Let me tell you the stories behind some of the new costumes in *Sylvia Scarlett*," Miss King continued. "For one sequence of the picture, I had to create a *Pierrot* costume for Miss Hepburn—who plays a boy through a large portion of the picture. Now, that may not look like a real assignment. After all, *Pierrot* costumes have been the same for centuries. But Miss Hepburn is so distinctive that I felt that her *Pierrot*



Portrait by George Platt Lynes

This is Muriel King, young designer whom Katharine Hepburn brought to films to costume *Sylvia Scarlett*.

ASTHMA SUFFERER CONFESSES!

Nashville, Tenn.—B. A. Stephens of this city has confessed that he tried a medicine called NACOR just to please his wife. He had not been able to get relief from his asthma attacks—but read his own words:

April 9, 1935—"I have been intending to write you for some time to tell you what Nacor has done for me. I used to have choking spells and could hardly get my breath. I spent many dollars on many things and could not find relief. My wife ordered a bottle of Nacor. To be frank, I tried it just to please her. I used the one bottle and got results. Since taking Nacor I have not had an attack for nearly two years. Words cannot express my appreciation."—Signed—B. A. Stephens, 907 8th Ave. South, Nashville, Tenn.

FREE—Why suffer the tortures of asthma attacks or a bronchial cough when blessed relief may be yours? For years Nacor has helped thousands. Letters from grateful people and booklet of information sent **FREE**. Just write today to Nacor Medicine Co., 594 State Life Bldg., Indianapolis, Ind.

USE DERMOIL for RELIEF OF MAKE THE ONE SPOT TEST PSORIASIS

Apply it externally. Non-staining. Watch the scales go, the red patches gradually disappear and enjoy the thrill of a clear skin again.

DERMOIL is backed with a positive guarantee to give chronic sufferers definite benefit in two weeks time or money is refunded. You risk nothing. Prove it yourself. Send for a **FREE** trial bottle to make our famous "One spot test". Write, stating how long troubled and extent of your psoriasis. No obligation. Don't delay. Write today.

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Box 6, Northwestern Station, Detroit, Michigan**

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Married
FRANCHOT TONE
in the February
**MOTION
PICTURE**
10c everywhere



WAKE UP YOUR LIVER BILE—

Without Calomel—And You'll Jump Out of Bed in the Morning Rarin' to Go

The liver should pour out two pounds of liquid bile into your bowels daily. If this bile is not flowing freely, your food doesn't digest. It just decays in the bowels. Gas bloats up your stomach. You get constipated. Your whole system is poisoned and you feel sour, sunk and the world looks punk.

Laxatives are only makeshifts. A mere bowel movement doesn't get at the cause. It takes those good, old Carter's Little Liver Pills to get these two pounds of bile flowing freely and make you feel "up and up." Harmless, gentle, yet amazing in making bile flow freely. Ask for Carter's Little Liver Pills by name. Stubbornly refuse anything else. 25c at all drug stores. © 1935, C.M.Co.

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Quick Relief or Money Back

When your skin is irritated with pimples, eczema and red blotches from external causes, and you're crazy with itching torture, here's quick, sure relief. Get a 35c box of *Peterson's Ointment* at your druggist and rub on this healing balm. Feel the relief! Itching stops promptly. Smarting disappears. Your skin will positively look better, feel better. And don't forget, *Peterson's Ointment* is wonderful to help heal itching feet and cracks between toes. Try it. **SAMPLE FREE.** Write *Peterson Ointment Co., Dept. HK-62, Buffalo, N. Y.*

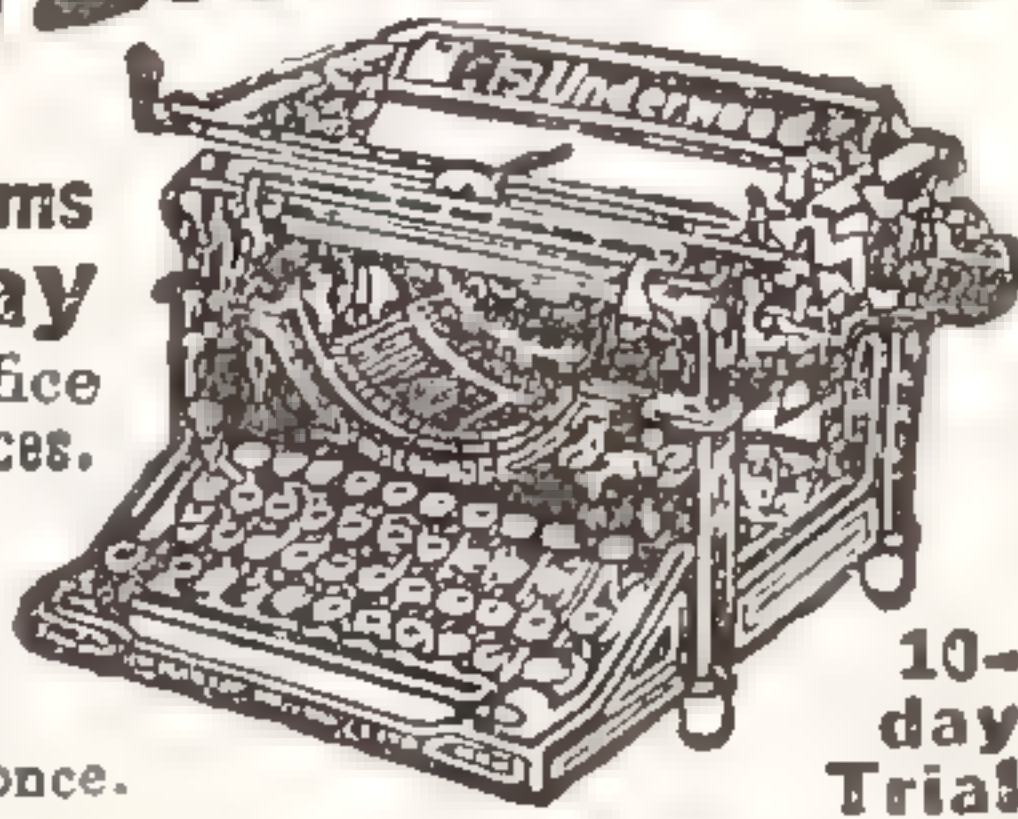
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Guaranteed Relief or No Pay. Stop hacking—stuffed-up nose—bad breath—Sinus irritation—phlegm-filled throat. Send Post Card or letter for New Treatment Chart and Money-Back Offer. 40,000 Druggists sell Hall's Catarrh Medicine. 63rd year in business. . . Write today! **F.J. CHENEY & CO. Dept. 222, TOLEDO, O.**

Try This On Your Hair 15 Days—

Let Your Mirror Prove Results. Your hair need not thin out, nor need you become bald. This Different Method stops thinning out of hair, lifeless hair, itching, dandruff, threatened or increasing baldness by strengthening, prolonging the life of hair for men and women. Send your name now before it's too late for free 15-day test offer. **JUEL DENN, 207 N. Michigan Ave., Dept. B-46, Chicago, Illinois**

costume could afford to have distinction, too. So I suggested bells, instead of pompoms, for the front of the costume. And little gold bells the costume has.

"Then I had to design a dress that *Sylvia Scarlett* would, presumably, be able to obtain in the little town of Cornwall, England. I finally decided that I would get an amusing material, make a very simple dress that would fit nicely, with shorts of the same material. This is the dress she wears when she rescues *Natalie Paley* from the sea.

"Another sequence called for *Sylvia* to wear a raincoat. I remembered the short oilskin jackets with square necks worn by the fishermen off the Newfoundland Banks—and adapted the square neckline and shoulder tie to a full-length oilskin. It is an innovation."

BUT we want to know more about the private-life Katharine Hepburn. What is she like?

"She lives at the end of a road on top of a mountain," Miss King said. "She has a wonderful view—a large house—a swimming pool—a tennis court. Nearly every time I saw her there, she was wearing trim shorts.

"It's true that she doesn't go to parties. She says that, in Hollywood, if you begin by going to one party, you have to go to them all. So she dodged the first one. It is also true that she does not like to be interviewed. This is no pose. Before she ever made a picture, she asked RKO to make no publicity ballyhoo about her. She wanted to stand or fall on her work alone. She still feels that way. It is not an affectation. She doesn't 'act' off-screen. She is less interested in what she has done than in what she may be able to do with hard work.

"She has an impish sense of humor, and a sense of mischief that hasn't an iota of malice in it. And you can scratch out conceit as a Hepburn characteristic. Her mind—like her ambition—is never still. And it is an honest, direct mind. I have an immense respect for her. She knows not only what she wants in clothes, but in life."

And what about Muriel King, who makes these observations about Katharine Hepburn? She is young, unusually tall and unusually graceful, with large dark eyes, a deliberate speaking voice and a boyish haircut. She was born in Seattle, Washington, attended the University of Washington until she decided to major in art, then studied in New York, eventually going to Paris, where she concentrated on costume design.

On her return from abroad, she joined the small and exclusive group of young American designers. Now she has a shop of her own, where expensively dressed women of all ages come for gowns that will be especially—and exclusively—designed for them. The shop is not elegant in the movie manner. It is a reconverted private mansion—and still is more "homey" than "shoppy."

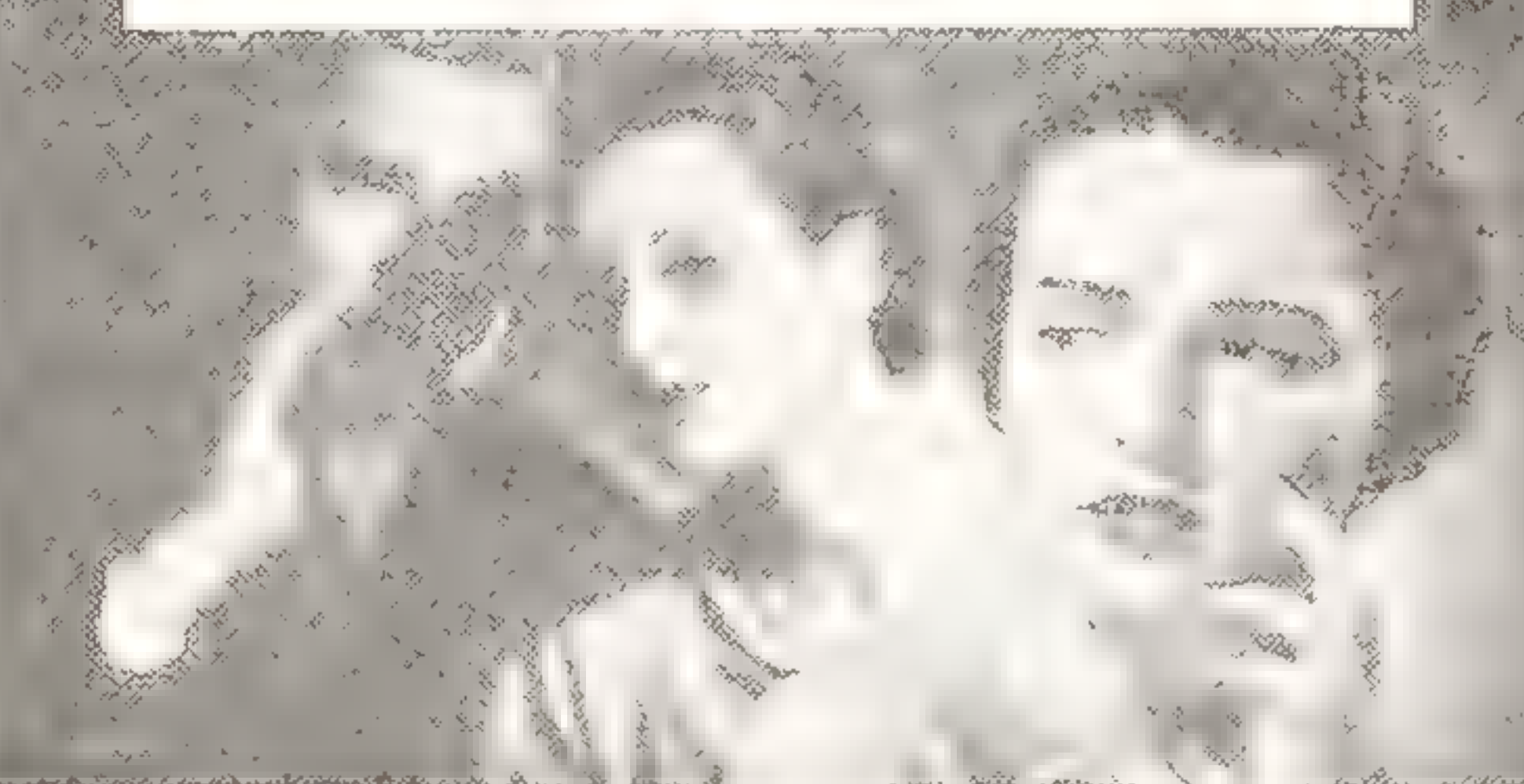
P. S. As I was leaving, I bumped into Hope Williams—of Park Avenue and the stage.

Skin So Bad That PEOPLE TALKED!

This advertisement is based on an actual experience reported in an unsolicited letter. Subscribed and sworn to before me.

Bernice Rottling
NOTARY PUBLIC

"All my friends had begun to talk about my complexion — it was so bad."



"Hearing over the radio how Yeast Foam Tablets had helped others, I decided to try them."



"Now my complexion is grand. My friends are amazed at the change."



THE BEST PROOF of what Yeast Foam Tablets may do for you is what they have actually done for others. That's why we have based this advertisement on a true experience—one of hundreds reported by grateful users of this convenient, easy-to-eat yeast.

If you would like to have a clearer, smoother skin, begin now to eat these tablets regularly. Their rich stores of precious corrective elements will quickly help to rid your system of the poisons which so often cause bad skin. And you should feel better as well as look better.



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Please send free introductory package of Yeast Foam Tablets. F.G. 2-36

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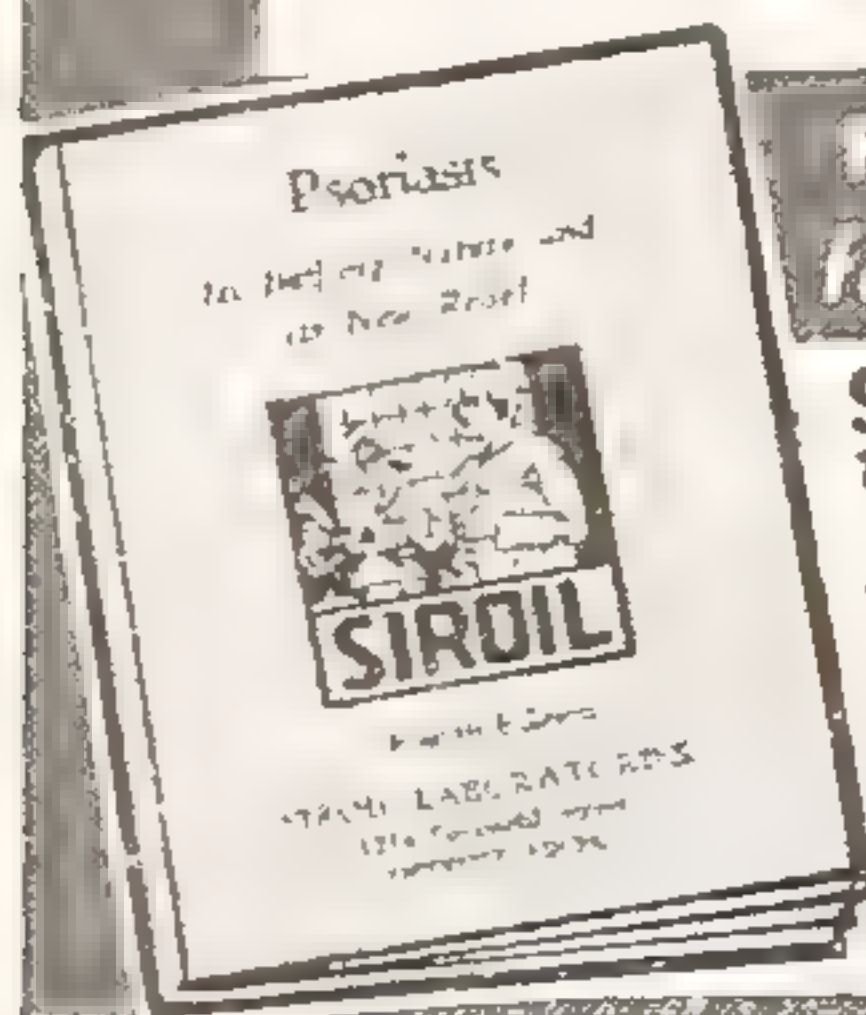
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No longer need you be embarrassed by psoriasis blemishes. Siroil, the new relief for psoriasis, will solve your problem. It has brought relief to thousands of men and women throughout the country. Applied externally to the affected areas it causes the scales to disappear, the red blotches to fade out and the skin to resume its normal texture. Siroil will not stain bed linen.

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—the new treatment of Psoriasis

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We will prove its value in your own case. The Philo Burt Appliance is light, cool, elastic and easily adjusted—how different from the old torturing, plaster-cast, leather and celluloid jackets or steel braces.

Every sufferer with a weakened, injured, diseased or deformed spine owes it to himself to investigate. Doctors recommend it. Price within reach of all.

Send for Information

Describe your case so we can give you definite information at once.

PHILO BURT MFG. CO.,
134-2 Odd Fellows Temple
JAMESTOWN, N. Y.



A Real He-Man— and Can He Sing!

[Continued from page 39]

you, he'd probably collapse on the spot!" "I can take off pounds when I'm working. I just stop eating."

HE was born on the outskirts of Moultrie, Georgia, and his early youth was one of comparative poverty. Then the Melton youngster was a million miles away from the goal he has attained today. Jimmy worked his way through high school and entered college, determined to become a lawyer. Because he sang too loudly in chapel one day, the president of the University of Florida singled him out to do a solo, and on this odd incident is based his first ambition to become a great singer.

To secure funds for vocal lessons, he learned to play a saxophone well enough in three days to join a college orchestra. Later he organized a dance band of his own and traveled over the south, finally landing at Vanderbilt University for his last year in college. Following graduation, he studied voice for two years, meanwhile earning bread and butter by singing at a Nashville hotel.

Finally, with \$300 and a load of determination, he set out for New York, where he hoped to join "Roxy's Gang." The benevolent Mr. Rothafel, however, couldn't be seen. There were hundreds of ambitious young singers seeking jobs. Most of them soon stopped trying. Not Jimmy! He marched up and down outside Rothafel's office, singing at the top of his voice. Rothafel had to give in, or call the police. He gave in, and the career of James Melton began to flower. . . . As a member of "Roxy's Gang," he began to receive a staggering amount of fan mail. He was on his way.

BACK again in the luxurious living room, Jimmy switched on his electric phonograph. In a moment the room was alive again with the beauty of a tremendous, surging voice—Melton singing *Celeste Aida*.

"Just how do you feel when you listen to your own voice?" I asked him.

"Well," he said, thoughtfully, "when my songs are all right, I'm happy. But if I go wrong in a couple of places, I just can't take it. I'm afraid to face people. Sometimes, I leave town."

Then, abruptly, Jimmy switched the conversation into another channel. "Say," he exclaimed, "this fellow Pat O'Brien is a real actor! If I could take a few lessons from him, I'd be all set!"

There wasn't any answer to that. You can't tell a fellow like Jimmy Melton that he is a big hit. It just doesn't register. I knew then that he still didn't believe what Jack Warner said in the telegram. And after the name of James Melton has been in lights for years, he still won't believe it.

He'll say to his lovely wife as I heard him murmur when the door closed on my departure, "Marj, honey, do you think we did all right?"

Poor English!

How much is it costing you
in wasted opportunity?

Every day your associates are judging you—by what you say and how you say it! Hazy ideas, ill-chosen words, halting sentences, crude, slovenly speech—these mark a man as loose in thinking. Thoughts clear-cut, words that give true shape and color, sentences aflame with power and originality—these are the things that proclaim ability, that win for their users swift advancement. Stop apologizing for poor English—it's inexcusable! In the quiet of your home—with LaSalle's help—you can learn to speak and write with real distinction, learn to make the words you utter and the letters you compose stamp you as educated, cultured, a power to reckon with in the business world. Complete details in an attractive 32-page book, "Effective Business English," sent you free upon request. Ask for it TODAY.

LaSalle Extension University, Dept. 230-BE, Chicago



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I once had ugly hair on my face and chin . . . was unlabeled . . . discouraged. Tried depilatories, waxes, liquids . . . even razors. Nothing was satisfactory. Then I discovered a simple, painless, inexpensive method. It worked! Thousands have won beauty, love, happiness with the secret. My FREE Book, "How to Overcome Superfluous Hair," explains the method and proves actual success. Mailed in plain envelope. Also trial offer. No obligation. Write Mlle. Annette Lanzette, P. O. Box 4040, Merchandise Mart, Dept. 244 Chicago.

BACKACHES due to MOTHERHOOD

Having a baby puts a terrible strain on a woman's back muscles . . . frequently causes years of suffering. Allcock's Porous Plaster does wonders for such backaches. Draws the blood to the painful spot . . . shoulder, back, hips, arms, legs. Pain stops quickly. Allcock's is the original porous plaster . . . take nothing else. Lasts long, comes off easy. Also excellent for chest colds. 25¢ at druggists or write "Allcock, Ossining, N. Y."



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15 DRESS REMNANTS YDS. A/so BARGAIN 97¢ EXTRA 5 YDS. GIVEN + PSTG.

Ginghams, Percales, Prints, Volles, Chambrays, Shirtings, Crepes, etc. New clean goods direct from us at a big saving. Latest assorted Colors. Newest patterns for dresses. Our finest quality. **SEND NO MONEY** Pay postman 97¢ delivery charge. 20 yard bundle \$1.29 postage paid, money with order. Satisfaction guaranteed or money back. **EASTERN TEXTILE COMPANY** Dept. A-14, Greenfield, Mass.

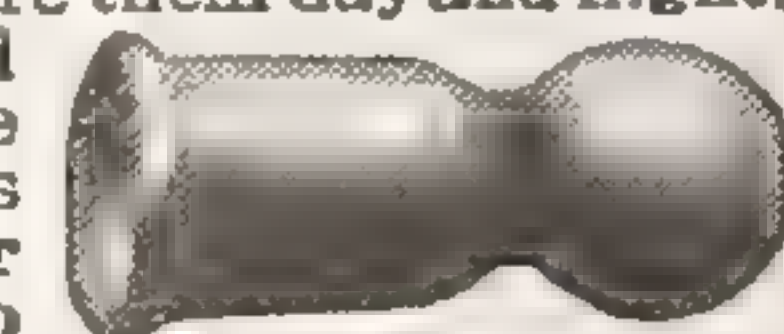


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LEARN AT HOME NEW EASY WAY. Professional Stage Method. Surprise and entertain your friends. Be popular, earn extra money, develop hidden talent. No music or experience needed. Begin dancing first day. Beginner's fundamentals and complete Professional Tap Dance included. Equal to \$40 instruction. Easy way to reduce or build up figure. For ladies or men. Send only \$3.75 money order for Complete 17-Lesson Course. Or send no money (if in U.S.) and pay postman \$3.98 on delivery. No more to pay. Try 5 days. If not delighted, money refunded. Limbering exercises Free if you enroll now. **THORNTON DANCE STUDIOS** 827 Irving Park Blvd., Suite 144 Chicago, Ill.

No Joke To Be DEAF

—Every deaf person knows that—Mr. Way made himself hear his watch tick after being deaf for twenty-five years, with his Artificial Ear Drums. He wore them day and night. They stopped his head noises. They are invisible and comfortable, no wires or batteries. Write for TRUE STORY. Also booklet on Deafness.

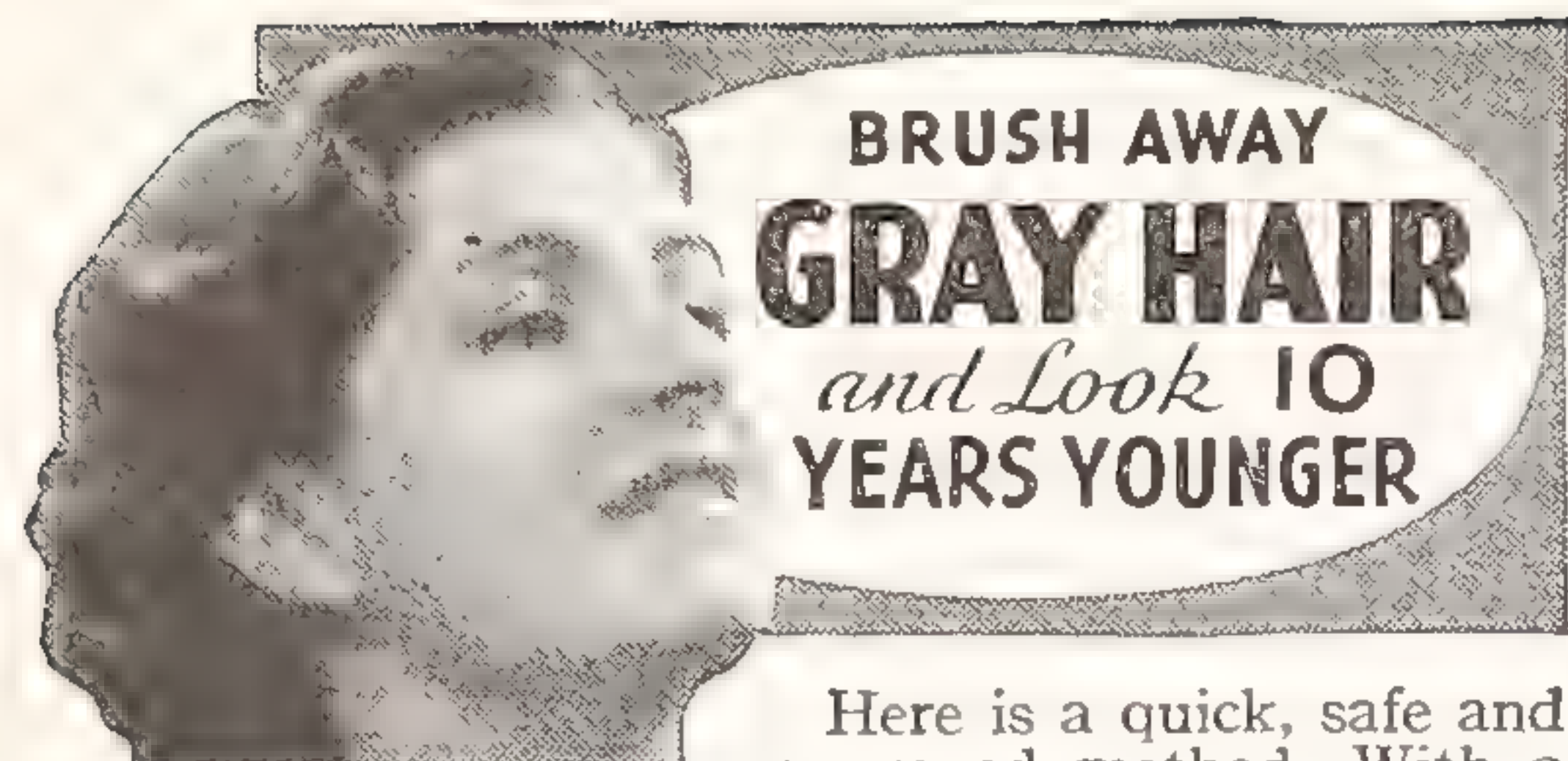


Artificial Ear Drum
THE WAY COMPANY
774 Hofmann Bldg. Detroit, Michigan

Make UP TO \$22 A Week ACTUAL SAMPLES SILK HOSE FREE

Ladies! Introduce FREE ACTUAL samples beautiful Snag-Proofed Silk Hose to friends. Guaranteed. Wear twice as long. Individual lengths. Low priced. Experience unnecessary. Write for Two Actual Sample Hose—Free. Give your size. **AMERICAN SILK HOSIERY MILLS** Dept. X-61, Indianapolis, Ind.





Here is a quick, safe and approved method. With a small brush and BROWNATONE you just tint those streaks or patches of gray to lustrous shades of blonde, brown or black. Easy to prove by applying a little of this famous tint to a lock of hair. Cannot affect waving of hair. Over twenty-three years success. Guaranteed harmless. Active coloring agent is purely vegetable. If BROWNATONE does not give your gray, streaked or faded hair alluring, rich, youthful-appearing color, your money back. Only 50c. At drug and toilet counters everywhere.

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February Issue
Edited by
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Get this handsome instrument NOW. Here's how. Just send your name and address (SEND NO MONEY). WE TRUST YOU with 24 packs of Garden Seeds to sell at 10c a packet. When sold send \$2.40 collected and WE WILL SEND this mahogany finish guitar and Five Minute Instruction Book absolutely FREE. Write for seeds NOW. A post card will do. Address:
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and Make up to \$12 in a Day!
Let me send you this fine all-wool tailored suit FREE OF COST. Just follow my easy plan and show the suit to your friends. Make up to \$12 in a day easily. No experience—no canvassing necessary.
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ORIGINAL POEMS, SONGS
for immediate consideration
M. M. M. PUBLISHERS,
Dept. FD, Portland, Ore. Studio Bldg.,

How to Grow Up Gracefully

[Continued from page 35]

and hairdress are immensely important, too. Young girls frequently make themselves look old enough to be their own grandmothers.

"YOU know," Jean confided, "I've had a pet theory of my own for years. I think that in every high school or college there should be a special course that would help every girl to know herself, to study the clothes adaptable to her individuality, and instruct her in designing her own wardrobe and applying make-up as artistically as possible—that is, in a manner to emphasize natural beauty, not startle.

In the young girl there should never be an obvious attempt at sophistication. Rest assured that if you are a natural sophisticate, it will crop out in the character lines of your face and in the clothes that look best on you.

"Tell me about some of your English experiences," I suggested, for anyone in talking to her could tell she still was bursting with excitement and the thrill of her trip abroad to play the feminine lead in *The Ghost Goes West* opposite Robert Donat. She told me:

"No two people ever taught me so much as Robert Donat and René Clair, the director. The woman I hope some day to be, the actress I now believe I am capable of becoming, will be the result of their complete understanding and sympathetic assistance.

"It was in England that I realized I had grown up inside. How? In talking with Bob Donat, or rather when he talked with me, it was as though we were mental equals. For the first time in my life, I felt as if I 'belonged' in an adult world . . . The Donats invited me to their home for dinner—he has the loveliest wife!—and Bob presented me with a gramophone-radio that was especially made for me. (He is very clever mechanically, you know.) I think I treasure it more than any other gift I ever have received.

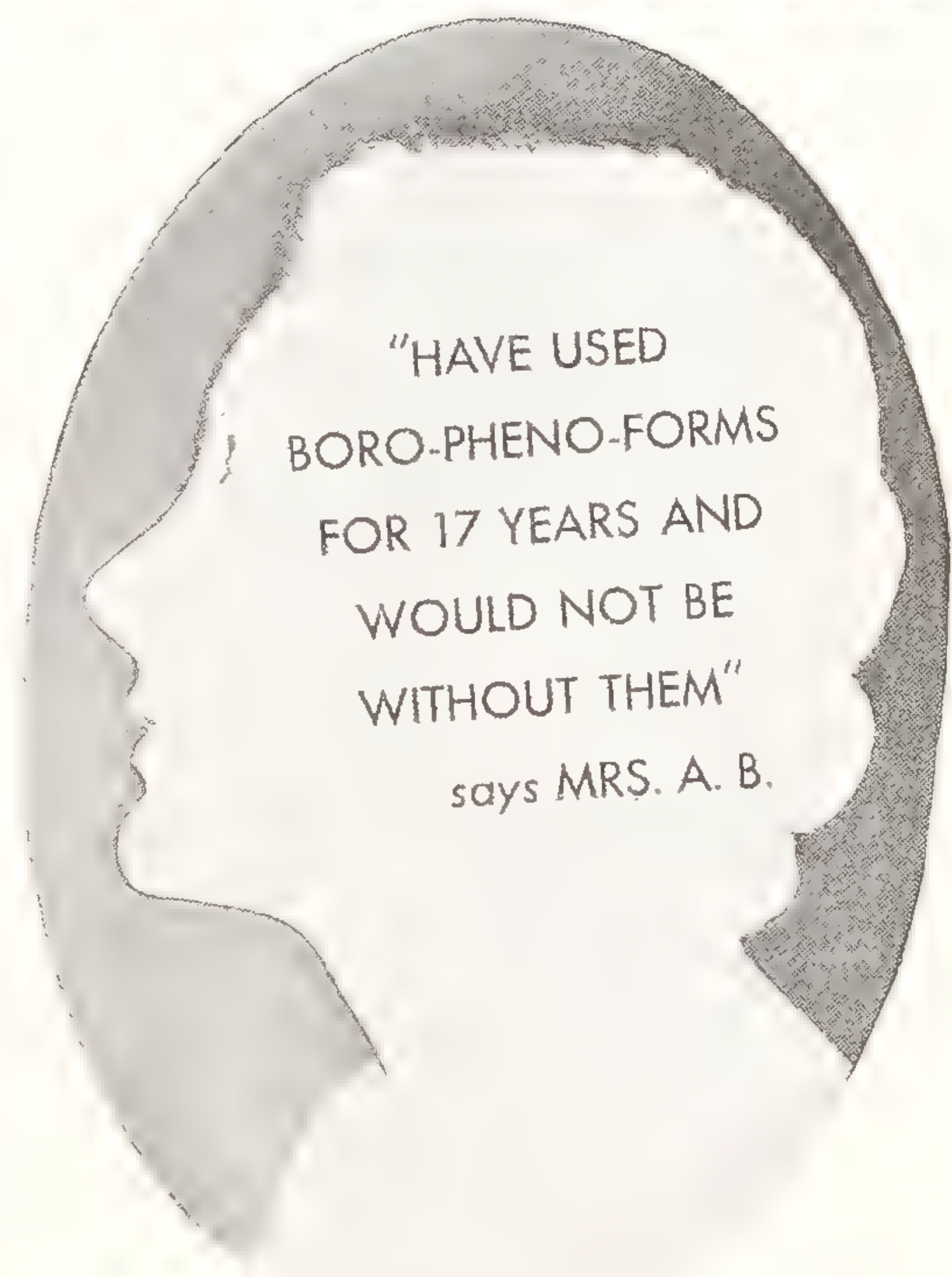
"Romance? Love does not mean one person to me yet. . . . All that talk about Francis Lucas and myself, which was in the newspapers when I landed from England, was simply the newspapers 'making news.' We were childhood sweethearts, but that isn't 'romance'—and besides, it was all over a whole year ago. . . .

Three years ago, she was only a child, who, between takes of pictures, was to be found deeply engrossed in her school books. Today—

"Of course I'm different. But as the years go by, so are we all, for we never stop growing. When we complete our external development, our growth turns inward and we continue to expand mentally and spiritually. To me, age isn't wrinkles and gray hair, but understanding and the deepening of character."

And that is Jean Parker—1936.

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Doctor's Prescription Wins Praise of Millions...

Over 45 Years of Supreme Satisfaction for Users!

"MARRIAGE HYGIENE"—how much depends on those two words! Supreme happiness for those who find a dependable way—untold misery of doubt and fear for those who do not. Why take needless risks? Why experiment with uncertain liquids and solutions, which, if not actually poisonous, have only dangerously brief effectiveness? Dainty, convenient Boro-Pheno-Form suppositories offer DOUBLE effectiveness—IMMEDIATE effectiveness on application, CONTINUED effectiveness afterward.

Send now for the liberal FREE SAMPLE which demonstrates Boro-Pheno-Form superiority so convincingly. Learn from your own experience how convenient it is. No bulky apparatus. No danger of overdose or burns. Can be used in perfect secrecy too—no telltale antiseptic odor. Originated as a doctor's prescription for his own practice, Boro-Pheno-Form was quickly swept to nation-wide popularity. Thousands have written of uninterrupted satisfaction for 5, 12, 17, 20 years and longer.

Send no money, merely mail the coupon below for your FREE SAMPLE and an informative booklet, "The Answer," which will shed welcome new light on the perplexing problem of "Marriage Hygiene." Mail the coupon today.

Dr. Pierre Chemical Co., Dept. B-10
162 N. Franklin St., Chicago, Illinois.

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Rush me FREE SAMPLE of Boro-Pheno-Form and FREE BOOKLET of Marriage Hygiene Facts.

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WITHIN 1 MINUTE**

WHEN your baby suffers from teething pains, just rub a few drops of Dr. Hand's Teething Lotion on the sore, tender, little gums and the pain will be relieved within one minute.

Dr. Hand's Teething Lotion is the prescription of a famous baby specialist, contains no narcotics and has been used by mothers for almost fifty years. It is strongly recommended by doctors and nurses instead of the unsanitary teething ring.

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31x6.00-19	3.10 1.15	6.50-20	3.60 1.95
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Resolutions—1936

[Continued from page 42]

what the well-dressed man will wear next season in rôle after rôle." (In *A Message to Garcia* you will see John covered with mud and muck. He started on his resolution early).

MYRNA LOY (who plays *Billie Burke* in *The Great Ziegfeld*): "To approach everything with a sense of humor is my New Year's resolution. I've recently discovered that troubles and problems are best solved through laughter."

BILLIE BURKE: "I've resolved not to expect too much of life, or ask too much of people, or burden my friends with my problems."

VICTOR McLAGLEN: "Somebody get me a cup of coffee! No, wait a minute. That's my New Year's resolution. I'm not drinking more than six cups a day now—and I've had that many already today."

DICK POWELL (who has lately been Joan Blondell's faithful escort): "I'm going to fool everybody who thinks I'll be taking a personal interest in the Wedding March in 1936. My fancy is free and my heart's on ice. And I've resolved that the end of 1936 will still find me a hard-working bachelor."

BETTE DAVIS: "I've resolved to continue to lead my own life—to be independent in spirit and do my own thinking, no matter what the opinions of others might be. For the sake of herself as a person, a motion picture actress can't serve too many masters. She must set a definite program for herself, and follow it. I resolve to do that in 1936."

MERLE OBERON: "My household has made my New Year's resolution for me. I've been given notice that in 1936 I can't buy more than six dogs. I have four now—and they have started me already on the Road to the Poorhouse. Have you ever seen full-grown Dalmatians eat?"

OLIVIA de HAVILLAND: "I promise not to go Hollywood and to wear the same size hats at the end of '36 as I wear right now." (Olivia has been a '35 sensation, especially in *A Midsummer Night's Dream* and *Captain Blood*—is being groomed for stardom—and is totally unspoiled.)

JEAN MUIR: "My 1936 resolution is made in self defense. I've taken an awful beating, figuratively speaking, because I have always spoken my mind, delivered opinions, aired my views, without taking the bother to be tactful. This coming year I've resolved to be a diplomat."

JOEL McCREA: "My 1936 resolution is a notice to all real-estate salesmen that I'm not a prospect. I have promised myself and Frances (Frances Dee, my wife) that I won't buy another foot of ground until my ranch is completely cultivated and stocked. And what's more—I prom-

ise and resolve not to get the bug for race-horses." (Many of Hollywood's élite have gone in for racing stables.)

MAUREEN O'SULLIVAN: "For seven months now I've lived in my skin and a few rags for the latest edition of *Tarzan*. I don't even know what the new styles are like. The moment the last scene is shot, I've resolved to go out and buy myself an extravagantly complete wardrobe. I expect to lean towards the Mid-Victorian. I'm awfully tired of being a self-reliant child of nature. I want dozens of long clinging dresses, so that I'll have an excuse for being very, very feminine."

RUBY KEELER (who recently adopted a baby boy): "I've made the same resolution for several years and I have always kept it. And that is—never to forget for a moment that I am first and foremost Mrs. Al Jolson. That I am a wife long before I am a motion picture actress. And that it is far more important to have a happy marriage than it is to have a career."

EDWARD ARNOLD: "Every year for years—as a matter of fact ever since our engagement—I've promised to take Mrs. Arnold to Europe. We've never got around to it. But this year I've made a resolution. As soon as my next two pictures are completed, despite war and earthquakes and producers we are going to Europe for six months."

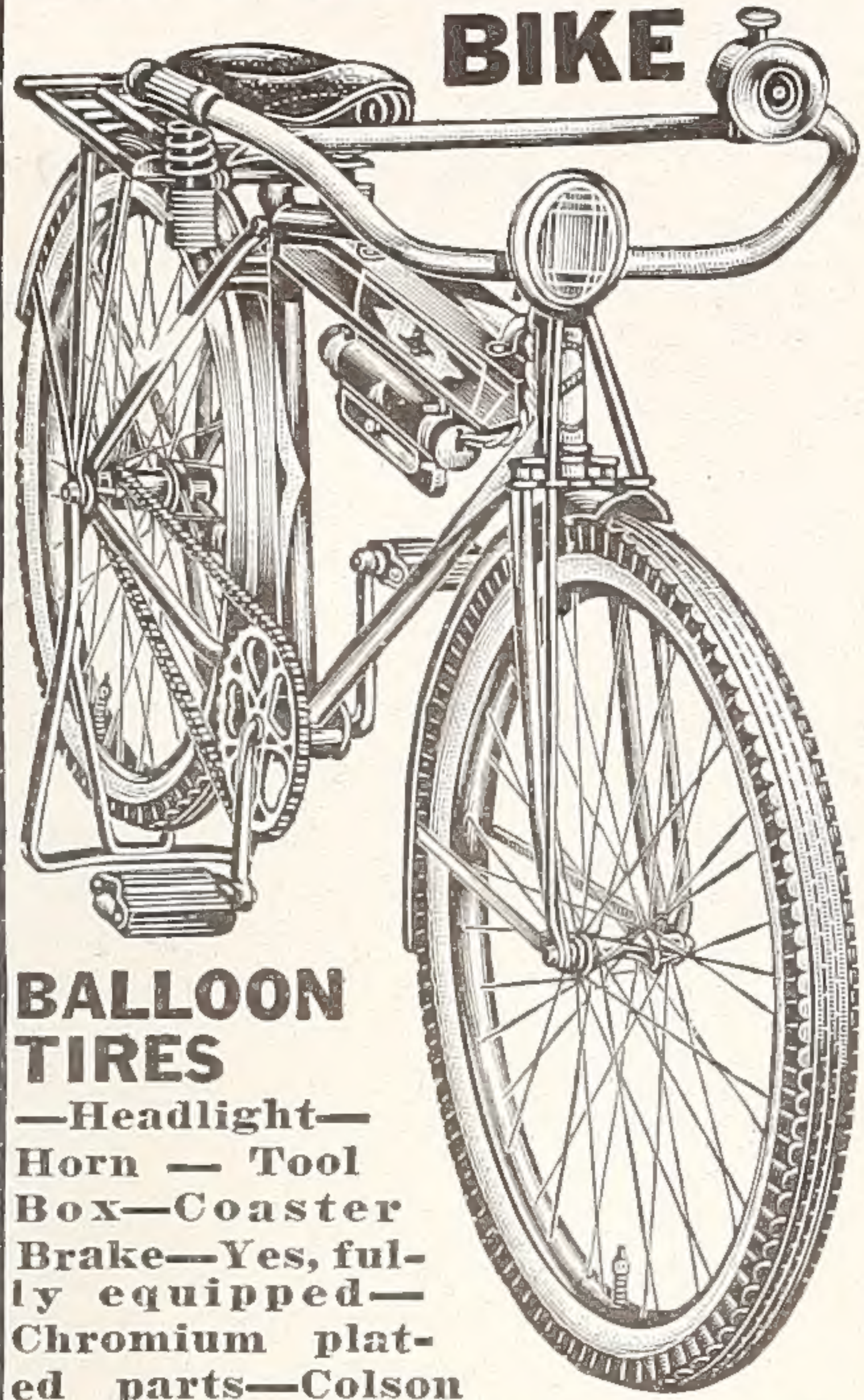
SHIRLEY TEMPLE (after having 'resolutions' explained to her): "I don't know if this is a 'resolution' like Mr. Boles made. Anyway, I've made up my mind to make Mommie increase my allowance. I get four and a half dollars a week—and I have to buy food for my rabbits out of that—and almost every day I have more of them. And I have to buy soda-pop for me and my stand-in, and buy presents, and oh, just lots and lots of things. And don't you think Mommie ought to give me five dollars a week? That's my resolution—but Mommie will have to help me keep it."

GLENDA FARRELL: "In 1936 I'm going to learn to relax even if it kills me. I've been on a figurative roller-coaster for years—and I've promised myself to take things easy, and not get excited about anything."

MIRIAM HOPKINS: "I have never been worried that the public would confuse me, as a person, with the characters I play on the screen. For that reason I have gratefully played unsympathetic rôles—as long as they were good rôles. In 1936 I have resolved to follow the same policy, no matter what anyone says, or what advice I'm given."

These are Hollywood's very own resolutions. You pays your money, and you takes your choice!

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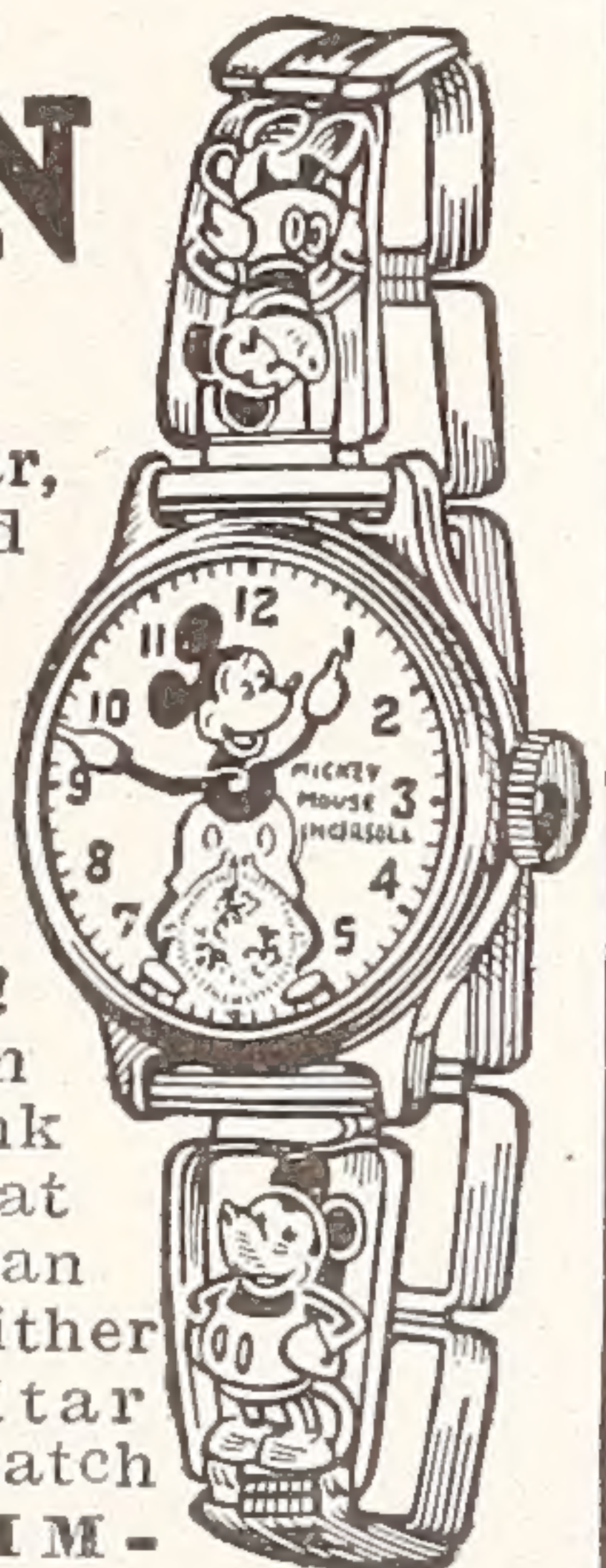
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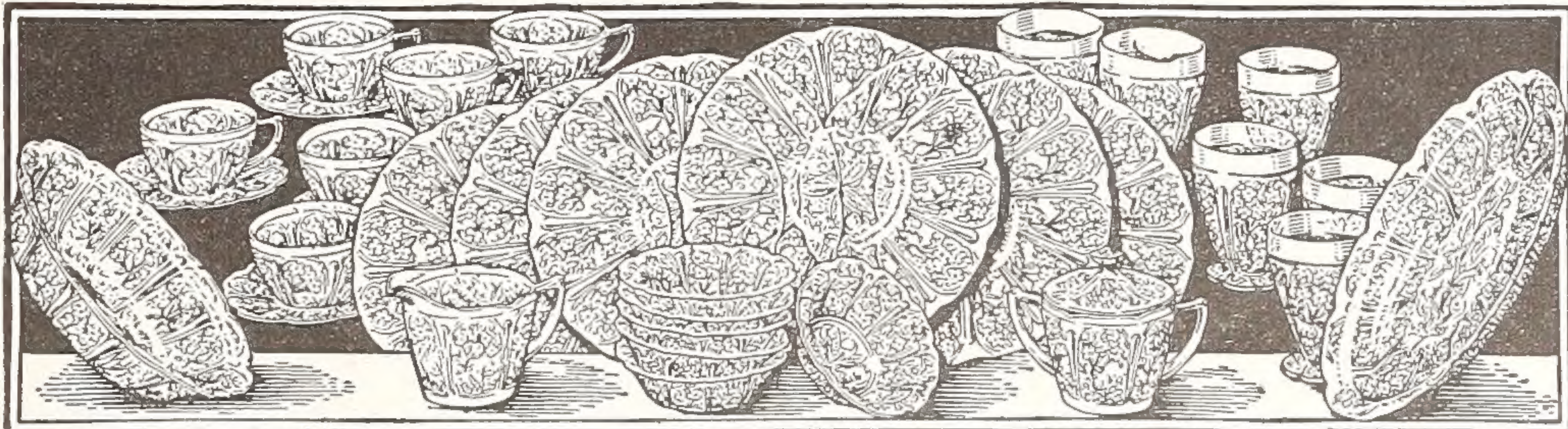


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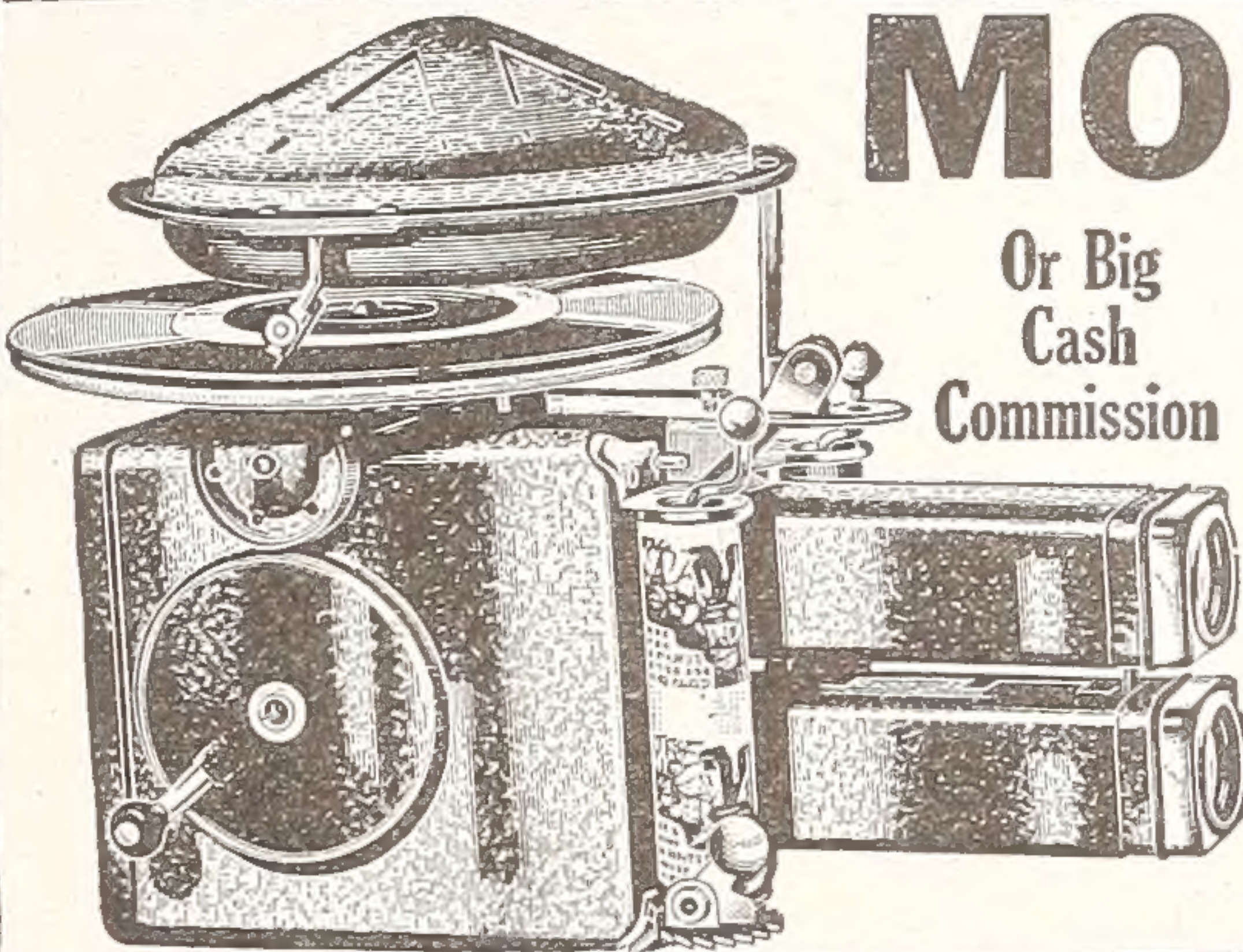
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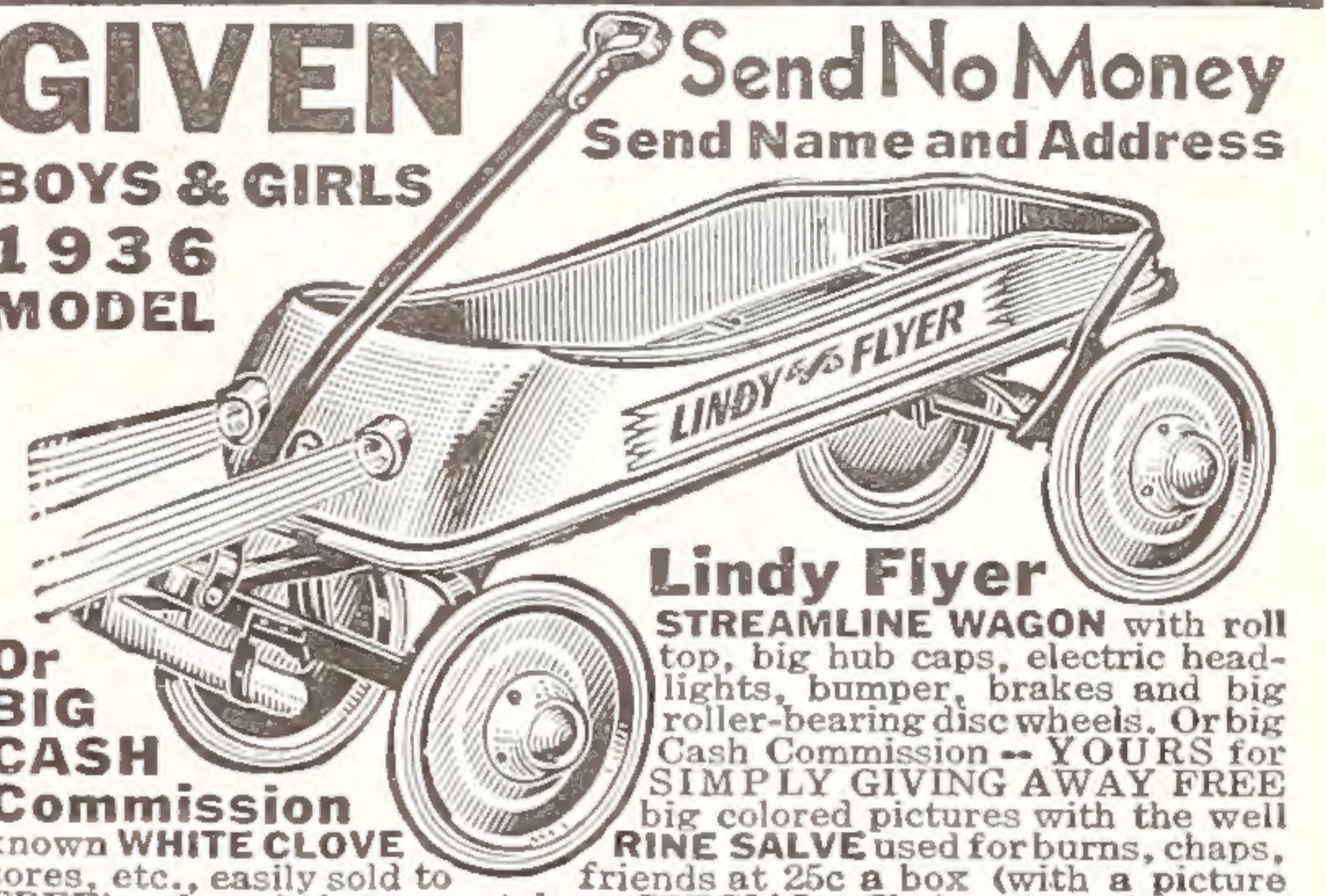


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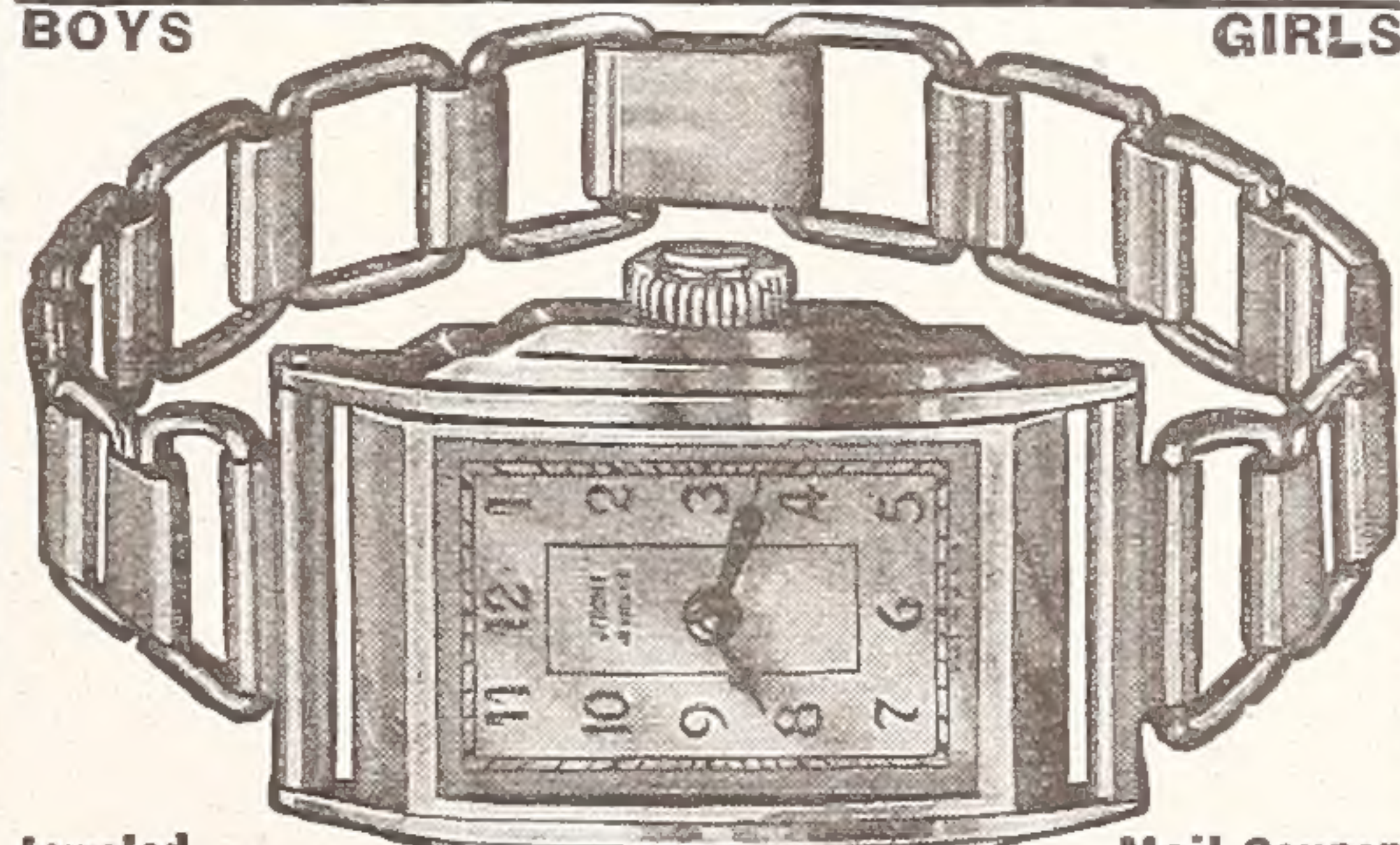
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Which Jean Harlow do you prefer—the Jean with chestnut hair in *Riff-raff* (top) or the platinum-blond Jean directly above? She would like to know, and so would we!

\$15 Prize Letter

In December *MOVIE CLASSIC*, we published an interview with Bernard Newman, Hollywood designer, entitled: "Are Modern Women Copycats?" He asserted that they are—and gave his reasons. The interview brought forth many interesting reader-comments, among which was this:

Let's Be Modern!—Mr. Bernard Newman is right. American women should adopt a typically modern style of dress. There is a mode which expresses the true character of the modern American. This style is the casual, tailored type of clothes that has been cropping up during the last few years—particularly tailored evening fashions. What could be more appropriate and expressive of the Twentieth Century American women? Their clothes must necessarily be practical, comfortable, simple, without ostentation, yet altogether becoming to the American type of beauty.

Tailored clothes for morning, noon, and night. Isn't that a new and entirely different mode in dress? Unlike any other country or period? And suitable to none but the Twentieth Century American. . . . A splendid example of this trend was

Write a Letter— Win a Prize!

the lamé polo coat worn by Joan Crawford in *No More Ladies*. And there are plenty of other examples—long shirtwaist dresses in any suitable material, coats, suits or dresses made in the correct length, material and color to suit the occasion, time and season. Thus the American woman can express her individual self. She need copy no other country or period. She can be original if she wants!—*Ann Godeck, 27 E. Roseridge Avenue, Bellevue, Pa.*

\$10 Prize Letter

Eight Reasons—"Why is Ginger Rogers so popular?" In my opinion, it is because of her naturalness, her wholesomeness, and charming personality. And because she is successful and represents the typical American girl, every girl desires to be like her. Her deep sincerity, winsome femininity and vivacity make her a worthy model for any girl to follow. May fascinating Ginger Rogers continue being No. 1 favorite of everyone!—*Mrs. C. V. Vansant, Douglasville, Ga.*

Recently, we published a reader's nominations of ten 1935 performances to be considered for the next Academy Awards. Others submitted their preferences. The list that came closest to being the consensus of all the lists was the one below. But with many good pictures recently released, new nominations may be in order.

\$5 Prize Letter

Listing the Favorites—Reader Manski's nominations of ten screen performances worthy of the Academy Award did not appeal to me. In fact, to me the picture as a whole is much more important than the acting of any one player. Often I think of the leading lady and leading man as an outstanding pair, rather than give all the credit to one of them. The pictures I have enjoyed most in the past year are as follows, with the stars mentioned:

Naughty Marietta—Jeanette MacDonald and Nelson Eddy; *Broadway Melody of 1936*—Eleanor Powell; *The Crusades*—Loretta Young and Henry Wilcoxon; *Roberta*—Irene Dunne and Ginger Rogers; *She Married Her Boss*—Claudette Colbert and Michael Bartlett; *Rendezvous*—William Powell and Rosalind Russell; *Les Misérables*—Fredric March; *Top Hat*—Ginger Rogers and Fred Astaire; *Broadway Gondolier*—Dick Powell; *Who Killed Cock Robin?*—the Walt Disney "Silly Symphony" in Technicolor.—*Mary Boyd, Worth Hotel, Fort Worth, Texas.*

\$1 Prize Letters

Women Aren't Copycats!—No, modern women are not copycats. They are merely exercising their woman's prerogative of changing their minds—and style of dress—to suit the way they feel or wish to act. What could be more dignified than a Grecian style evening dress, or what more mysterious than the Hindu sari, or what more enchanting than dress "à la Madame Pompadour"? No, modern women are not copy cats, for they are all these former women made into one 1936 style!—*Mrs. Emerald White, 106 Walnut Street, Bordentown, N.J.*

Fulfills a Need—I am still breathless over *A Midsummer Night's Dream*. Max Reinhardt has indeed captured the world of fancy in what he terms "the loveliest dream I ever dreamed." Aside from the fact that this production has opened up an unlimited vista of possibility in art, one of the main reasons why it is finding so much favor is that this poor old world at present needs a touch of fairyland. Max Reinhardt has mended our hearts with make-believe and sprinkled our troubles with star dust.—*Mrs. Fred Schenley, Waynesburg, Pa.*

What new picture has affected you intensely—and why? Tell us! We're interested, and so are other moviegoers. Also, we like to know about your own new discoveries. A sample of what we mean:

New Master Menace—A new dyed-in-the-wool villain has come upon the screen, and what a man he is! I never thought I could hate anyone as heartily as I do Charles Laughton, but since I have had the privilege of seeing Peter Lorre in *Mad Love*, I believe I shouldn't mind seeing Laughton as *Little Red Riding Hood*. Never has a screen character affected me as has Peter Lorre. It took three pictures to hate Laughton, but I have seen only one of Lorre's vehicles and I could throttle the man and feel like Public Hero No. 1! Wherever did they find the man? I believe his acting ability surpasses that of Emil Jannings.—*Ted Hilliard, 1147 S. Main St., Akron, Ohio.*

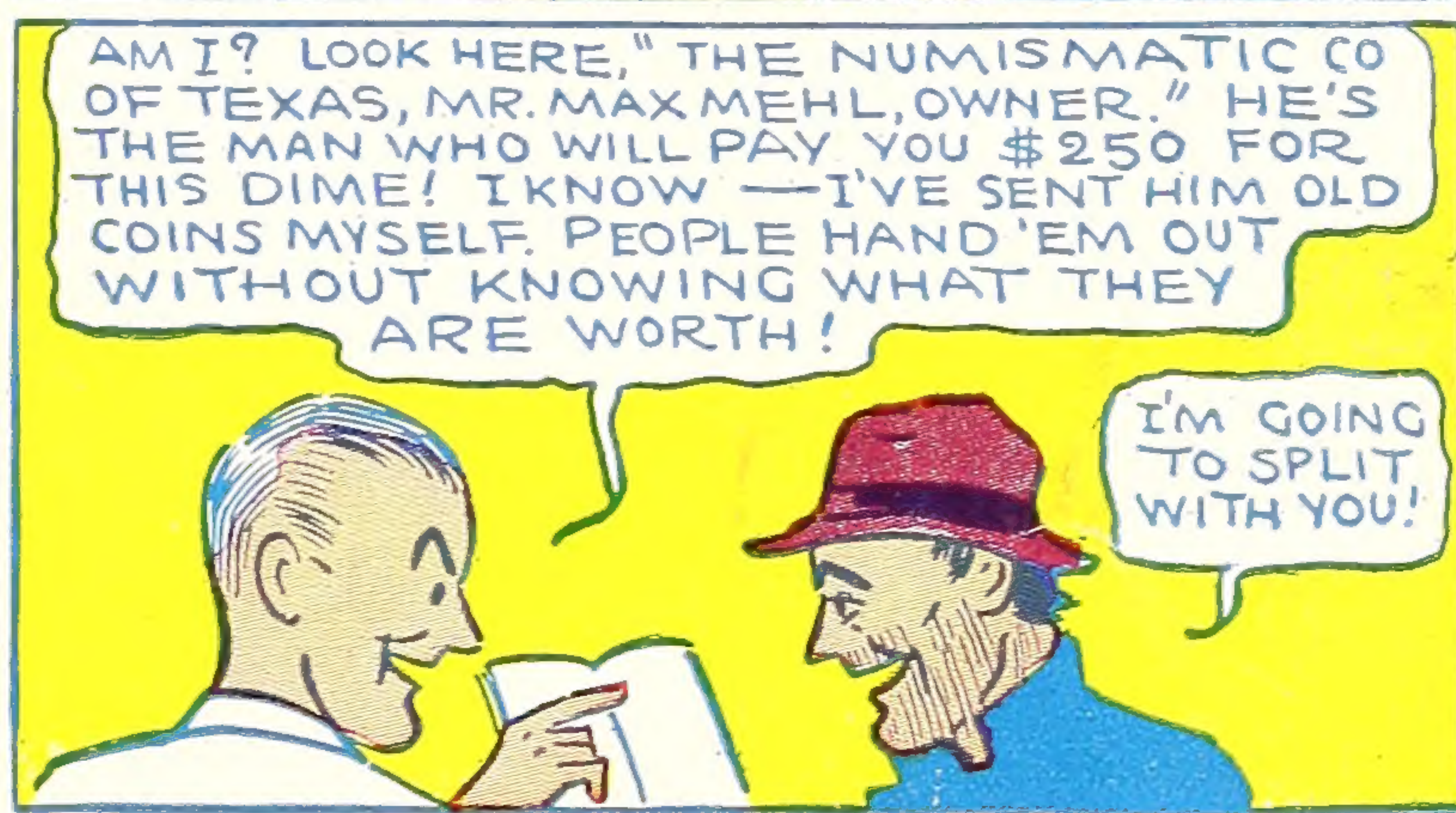
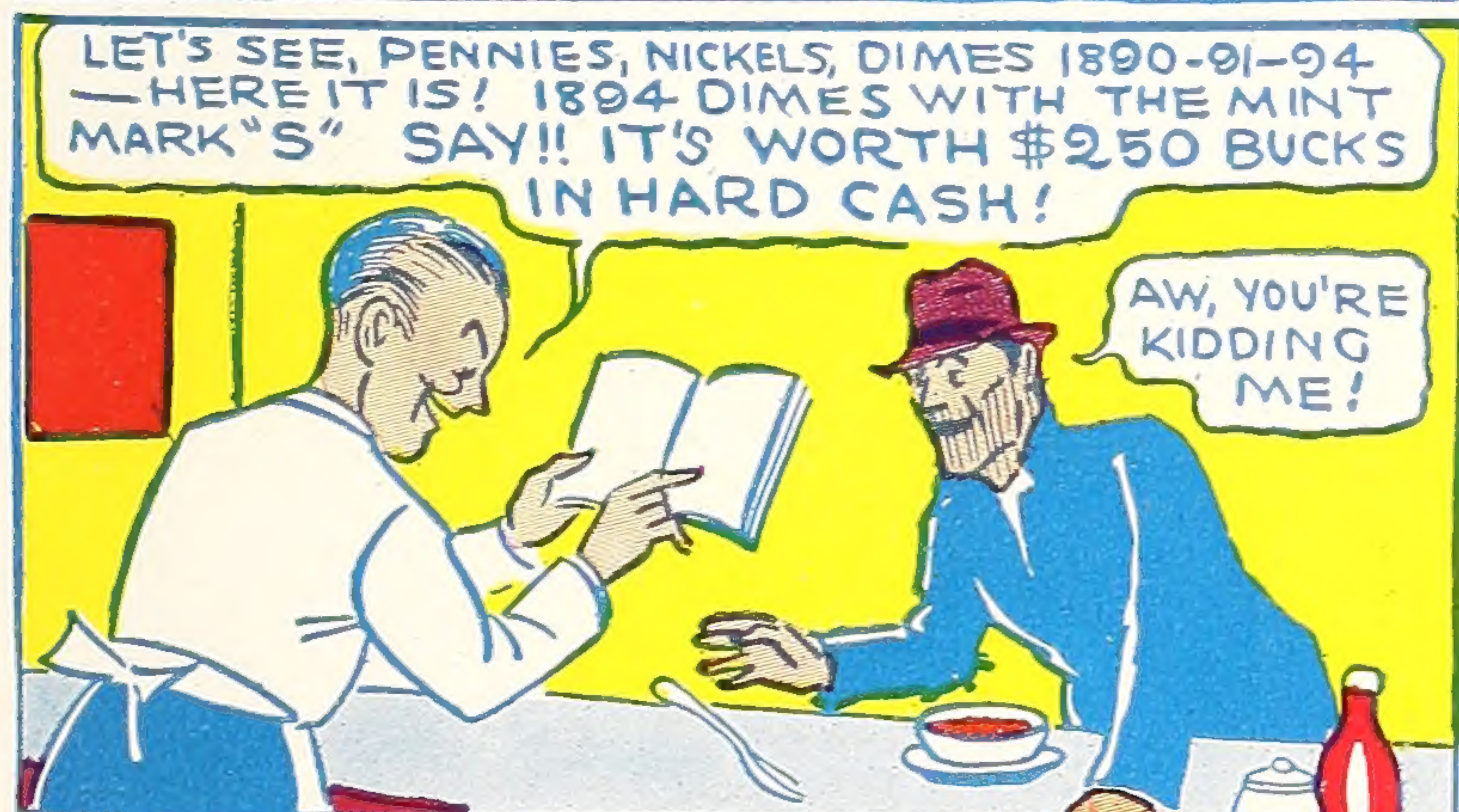
Peter Lorre, gifted European actor, was born in Rosenberg, Hungary, June 26, 1904, grew up in Vienna, became a bank clerk in the daytime, an amateur actor at night—until the bank fired him for being late to work too often. Then he concentrated on acting, playing everything from comedy to tragedy, eventually becoming a star (and a rival of Jannings) in Vienna and Berlin. A director-friend, Fritz Lang, persuaded him to play the child-murderer in the German picture, *M*, and he became world-famous. Hollywood became Lorre-conscious, and Lorre became Hollywood-conscious. His newest picture is Columbia's *Crime and Punishment*, reviewed on page 20 of this issue.

WHAT is your favorite movie topic—your reaction to new pictures, new performances—your newest idea for the betterment of films?

Tell us, and you will also be telling the world. And be in the running for one of these cash prizes for each month's best letters: (1) \$15; (2) \$10; (3) \$5; all others published, \$1 each.

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